THE WINTER'S TALE

THE WORKS
OF
SHAKESPEARE

THE WINTER'S TALE

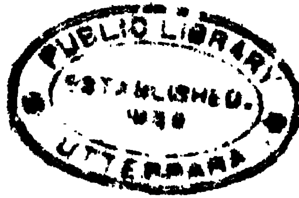
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PREFACE

THIS edition of *The Winter's Tale* follows, in the main, the model set by previous editors of plays in the "Arden Shakespeare" series. In dealing with the question of sources, I have devoted some space to the consideration of that little-known Elizabethan poem, Francis Sabie's *Fisherman's Tale*, which furnishes us with a curious rendering of the story of jealousy lying mid-way between Greene's *Pandosto* and Shakespeare's play. My endeavour to associate certain elements in the plot of *Pandosto* and *The Winter's Tale* with some of the Greek romances has received, since the Introduction was written, no little support from the recently published work of Dr. S. L. Wolff, entitled *The Greek Romances in Elizabethan Prose Fiction*.[1] But whereas I was not able to do more than lightly touch upon some of the more salient features that seemed to be common to Greek and Elizabethan romance, Dr. Wolff, with his wider knowledge and exacter study of the subject, has been able to establish the precise relationship in which the Elizabethan disciples stand to their Greek masters.

In the textual criticism I acknowledge with gratitude my indebtedness to those who have traversed the same path before me; my debt to the late Dr. Howard Furness for his monumental edition of *The Winter's Tale* in the "New Variorum Shakespeare" is very great indeed. Finally, I should like to place on record the invaluable assistance which I have received from the General Editor of this series, Professor R. H. Case, whose scholarship and erudition are as large as his courtesy.

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THE UNIVERSITY OF LEEDS
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[1] Columbia University Studies in Comparative Literature, New York, 1912.

INTRODUCTION

In spite of the great popularity in the early seventeenth century of Robert Greene's *Pandosto*, the prose romance on which *The Winter's Tale* is founded, there is no clear evidence of an early Quarto edition of the play. It first appeared in print in the Folio of 1623, where it occupies the last place among the Comedies. Although, owing to the involved character of the diction and the frequent occurrence of elliptical passages in some of the speeches, the play offers considerable textual difficulties, it must be allowed that the work of the printers was, on the whole, well done. In the present edition, therefore, the first Folio has been followed wherever possible, even in matters of punctuation. The later Folios do not differ widely from that of 1623; such differences as occur are recorded in the textual notes of this edition.

The date of composition can probably be determined with fair exactitude. All critics are now agreed that *The Winter's Tale* belongs to the closing period of Shakespeare's dramatic career. The chief external points of evidence as to date are as follows: Dr. Simon Forman records in his MS. "Book of Plaies and Notes thereof" (Ashmole MSS. 208) a visit to the Globe Theatre on May 15, 1611, to see a performance of *The Winter's Tale*. The whole passage reads thus:— [Date of composition.]

"In the Winters Talle at the glob
1611 the 15 of Maye *g*[1]

Obserue ther howe Lyontes the Kinge of Cicillia was overcom wt Jelosy of his wife with the Kinge of Bohemia his frind that came to se him. And howe he contriued his death and wold haue had his cup berer to haue poisoned. Who gaue the King of bohemia warning therof & fled with him to bohemia / Remẽber also howe he sent to the Orakell of

[1] Halliwell explains *g* as Wednesday.

appollo & the Aunswer of appollo. that she was giltles
the king was Ielouse &c. and howe Except the child w
Agane that was loste the Kinge should die without yss
the child was caried into bohemia & ther laid in a forrest
brought vp by a sheppard. And the Kinge of bohemia his
sonn maried that wentch & howe they fled into Cicillia to
Leontes and the sheppard hauing showed the letter of the
nobleman by whom Leontes sent a [*sic*] was that child and
the Iewells found about her. She was knowen to bee Leontes
daughter and was then 16 yers old. Remember also the
Rog that cam in all tottered like coll pixci / and howe he
feyned him sicke & to haue bin robbed of all that he had and
howe he cosoned the por man of all his money, and after cam
to the shep sher with a pedlers packe & ther cosoned them
Again of all their money. And howe he changed apparrell wt
the Kinge of bomia his sonn. and then howe he turned Courtiar
&c. / beware of the trustinge feined beggars or fawninge
fellouse."

A second piece of evidence is the record in Peter Cunningham's *Extracts from the Revels' Accounts* of a performance of "A play called ye winters nighte Tayle" on November 5, 1611. The original MS. from which Cunningham drew this information has been pronounced a forgery, but it is the opinion of Sir Sidney Lee and others that, though the entries are fictitious, the facts which they record may be more or less true.[1]

The most interesting piece of evidence, and that which defines the date of composition most exactly, is that furnished by Professor Thorndike in his monograph, *The Influence of Beaumont and Fletcher upon Shakespeare.*[2] The writer argues that the introduction of the dance of satyrs in Act IV. Scene iv. was directly suggested by Ben Jonson's *Masque of Oberon*, acted at Court on January 1, 1611, in which a dance of ten (or twelve) satyrs occupies a prominent position in the masque, and was of the nature of an innovation in stage-craft. Professor Thorndike considers either that "Jonson must have borrowed from the public stage [*i.e.* from *The Winter's Tale*] the idea of an antic dance of satyrs for the court masque, or Shakespeare must have borrowed from the court masque this

[1] See Sir S. Lee's *Life of Shakespeare*, p. 254 n.

[2] Pp. 32-34.

[illegible] popular stage device for his *Winter's Tale*." "The alternative," continues the writer, "is far more pro-[illegible], because of the great importance of the court masques and the desire for novelty in them, and because the public may naturally be supposed to have been anxious to see a reproduction of a popular anti-masque. It gains additional probability from the fact that actors from the theatres performed in these anti-masques, and from the reference to the three who had already danced before the king.[1] It is still more probable because an anti-masque in Beaumont's *Masque of the Inner Temple* is obviously made use of in a similar way in the *Two Noble Kinsmen*. Finally, we may note that the dance is an integral part of the *Masque of Oberon*, while it is a pure addition to the play."

Professor Thorndike's argument seems to be fairly convincing. It is true that Jonson had introduced the satyr as a leading character into his "Entertainment" entitled *The Satyr* as early as 1603, but the appearance there of a single satyr in company with Queen Mab and her attendant fairies is undoubtedly a different thing from an anti-masque dance of ten or twelve satyrs such as we meet with in *The Masque of Oberon* and *The Winter's Tale*. If, therefore, we accept Professor Thorndike's views, we are entitled to draw the conclusion that our play was composed between January 1, 1611, when *The Masque of Oberon* was performed at Court, and May 15, 1611, the date on which Simon Forman saw *The Winter's Tale* acted at the Globe.

It may be added that the evidence of diction and verse is in harmony with this date. The involved and elliptical structure of many of the speeches, and the complete absence of rhyming verses, (except in the speech of Time as Chorus at the beginning of Act IV.) are sure indications that *The Winter's Tale* is one of Shakespeare's latest plays; while the high percentage of light and weak endings,[2] and of speeches which begin and end in the middle of a verse, tell the same tale.[3]

[1] *Servant.* One three of them, by their own report, sir, hath danced before the king; and not the worst of the three but jumps twelve foot and a half by the squier (*Winter's Tale*, IV. iv. 336-40).

[2] Estimated by Professor Ingram at 5·48 per cent. (*Cymbeline*, 4·83, *Tempest*, 4·59 per cent.).

[3] This is König's so-called "speech-ending test"; he gives 87·6 as the per-

In connection with the date of composition and early history of the play, one or two more facts may be mentioned. On the occasion of the marriage of the Princess Elizabeth to the Elector Palatine in 1613, *The Winter's Tale* was one of the plays acted at Court. Fourteen plays were acted in all, and of these no less than five were by Shakespeare.[1] Again, in the Induction to Ben Jonson's *Bartholomew Fair* (1614), the author declares that "he is loth to make nature afraid in his plays, like those that beget tales, tempests, and such like drolleries, to mix his head with other men's heels," and the probability is that, in this contemptuous reference to "tales, tempests, and such like drolleries," Ben Jonson had *The Winter's Tale* and *The Tempest* in mind. The play was re-acted at Court in 1623 and 1633, and the fun which is made by Jonson in his "Conversations with Drummond," and by Taylor the Water-poet in his *Travels to Prague and Bohemia* (1630), over the sea-coast of Bohemia is an indication that the play occupied men's thoughts long after its first performance.

[Greene's *Pandosto*.] It was known already to Rowe and Gildon at the beginning of the eighteenth century that Shakespeare had founded the plot of his *Winter's Tale* upon Robert Greene's prose romance, *Pandosto: The Triumph of Time*.[2] This romance, which was first published in 1588, was re-published in 1607 under the title *Dorastus and Fawnia*, and continued to be widely read throughout the seventeenth century. Indeed, at a time when *The Winter's Tale* was scarcely known out of England, Greene's story was winning for itself a continental reputation. It was translated into French in 1615, and again in 1626—the latter version being by Du Bail. About the same time the French dramatist Alexandre Hardy dramatised the story,[3] and in 1631 Puget de la Serre published his *Pandoste, ou La Princesse Malheureuse: tragédie en prose*[4]; six years later a Dutch dramatic version of the story appeared, entitled *Dorastus en*

centage of speeches ending with an incomplete line in *Winter's Tale*, 84·5 per cent. in *The Tempest*, 85 per cent. in *Cymbeline* (*Der Vers in Shakespeare's Dramen*).

[1] See *New Shakespeare Society Transactions*, 1875, p. 419.

[2] Re-edited, with modernised spelling, by P. G. Thomas in the "Shakespeare Library," 1907.

[3] This play has been lost.

[4] Republished as an Appendix to P. G. Thomas's edition of Greene's *Pandosto*, 1907.

[illegible]as, the author of which was Voskuyl.[1] Greene's romance is in many ways a remarkable piece of work, and it is therefore worth our while to follow the outline of its plot, if only in order that Shakespeare's indebtedness to, and deviations from, the older story may be more easily recognised.

Pandosto, king of Bohemia, marries Bellaria, and to them is born a son Garinter. Egistus, king of Sicily, who in his youth had been brought up with Pandosto, pays a visit to the Bohemian court and is royally entertained by Pandosto and his queen. Bellaria, in her desire to show how deep is her love for her husband, treats her husband's friend with great courtesy and familiarity, walking with him in the garden, and "oftentimes coming herself into his bed-chamber to see that nothing should be amiss to mislike him." In course of time Pandosto begins to grow suspicious of his wife's intimacy with Egistus, till at last "a flaming jealousy" torments him: then, with the help of his cup-bearer, Franion, he plots Egistus's murder by means of poison, and resolves to get rid of his faithless queen in the same way. Franion, loath to poison Egistus, informs him of the plot, and both escape secretly from Bohemia and make their way to Sicily. Meanwhile Pandosto gives orders to his guard to fling Bellaria into prison, and proclaims throughout the realm that she has committed adultery with Egistus and conspired her husband's death; while in prison awaiting her trial, she gives birth to a daughter, Fawnia. Pandosto declares that the child is a bastard, and issues orders that it shall be put into an open boat alone, "having neither sail nor rudder to guide it, and so to be carried into the midst of the sea, and there left to the wind and wave as the destinies please to appoint." The cruel order is reluctantly carried out by the king's servants and Fawnia is cast adrift.

The trial of Bellaria follows, in which she pleads her innocence against her accuser. The jury find her guiltless, but Pandosto declares that he will dispense with law and take matters into his own hands. As a last request Bellaria begs that the king shall send six trusty noblemen to the "Isle of Delphos" to inquire of the oracle of Apollo whether she is innocent or guilty. Bellaria obtains her request, and the

[1] See Bolte, *Shakespeare Jahrbuch*, xxvi. 90.

verdict of the oracle is as follows: "Suspicion is no [illegible] jealousy is an unequal judge: Bellaria is chaste: Eg[illegible] blameless: Franion a true subject: Pandosto treacherous: [illegible] babe an innocent; and the King shall live without an heir, if that which is lost be not found." The innocence of Bellaria being established, Pandosto, ashamed of his suspicions, entreats her forgiveness and promises to reconcile himself with Egistus and Franion. Then news is suddenly brought of the death of the prince Garinter; Bellaria dies of the shock caused by these mournful tidings and the King falls into a swoon. Recovering after the space of three days, he then attempts suicide but is restrained by his nobles. Full of contrition, he erects "a rich and famous sepulchre" for his wife and son, and causes an epitaph to be engraved upon the tomb which shall declare the innocence of Bellaria and invoke curses upon himself.

We next follow the adventures of the princess Fawnia. The boat in which she is cast adrift is borne by favourable winds to the coast of Sicily and is there found by a poor shepherd called Porrus, who tenderly carries Fawnia, "wrapped in a mantle of scarlet richly embroidered with gold, and having a chain about her neck," to his wife Mopsa. Fawnia is brought up in the shepherd's cottage and believes that Porrus and Mopsa are her parents. Sixteen years pass and Fawnia develops into a shepherdess so fair that "she seemed to be the goddess Flora herself for beauty." One day she presides as mistress of the feast at a meeting of all the farmers' daughters in Sicily and is there seen by Dorastus, the son of Egistus, who is returning from a hunting expedition. Dorastus straightway falls in love with her and the love is requited. To further his love-suit, Dorastus disguises himself as a shepherd, and, realising that his father will never consent to his marriage with a shepherdess, he devises a plan of carrying her off to Italy. With the help of his servant Capnio, he furnishes a ship and embarks with Fawnia. Meanwhile Porrus, uneasy in his mind at the course of affairs, determines to make matters known to the king Egistus, and sets off for the palace, bearing with him the scarlet mantle and gold chain which he had found upon Fawnia when he first discovered her as an infant. On the way he encounters Capnio, who, realising

[illegible] purpose, forcibly carries him off to the boat in which Dorastus and Fawnia are contriving their escape. After three days of tempest the fugitives reach "the coast of Bohemia," and, disembarking, make their way to the court of Pandosto, to whom they declare that they are Trapolonians on their way from Padua to Trapolonia. Pandosto, suspecting that Dorastus has stolen Fawnia from her parents, commits him to prison, and then, becoming enamoured of Fawnia's beauty, vainly endeavours to win her love.

Meanwhile tidings reach Egistus that his son has fled with Fawnia to the court of Pandosto, and he sends certain of his nobles in pursuit. Pandosto, hearing their story, and learning that Fawnia is only a shepherd's daughter, gives order that Dorastus shall be set free, and that Fawnia and Porrus shall be put to death. Thereupon Porrus, in self-defence, tells all that he knows of Fawnia and displays the scarlet mantle and gold chain. Her true origin is at once recognised, and the people of Bohemia celebrate the discovery of the long-lost daughter with shows and bonfires. Dorastus and Fawnia are married, Porrus is knighted, but Pandosto, reflecting first of all on his insensate jealousy, and then upon his unnatural love for his daughter Fawnia, ends his life by suicide.

[Francis Sabie's *Fisherman's Tale*]

It will at once be recognised that at many points, and especially in the later stages of the story, Shakespeare has departed very widely from the romance of Greene. But before considering his points of departure in detail, let us turn our thoughts to yet another version of the story which appeared in Elizabethan England between the publication of *Pandosto* and the dramatisation of the story by Shakespeare. In the year 1595 the Lichfield schoolmaster, Francis Sabie, published a poem written chiefly in blank verse and entitled *The Fisherman's Tale: Of the famous Actes, Life and loue of Cassander a Grecian Knight*. The poem is in two parts, and the second part bears the separate title, *Flora's Fortune, the second parte and finishing of the Fisherman's Tale.* It is fairly certain that Sabie's poem is, to a certain extent at any rate, based upon Greene's romance, but it differs from it in so many important respects that a summary of its contents may with advantage be given here:—

Palemon, King of Greece, has married Julina, the daughter

of Tuiston, King of Germany. During his absence, Eristo, one of his nobles and a man of advanced age, makes designs upon Julina's honour, and being scornfully repulsed, spreads a rumour abroad that Julina has committed adultery with a certain lord, Alpinor. He secures the imprisonment of Alpinor and suborns the gaoler Pandion to murder him in prison. The murder is carried out and the report spread that Alpinor has committed suicide. Meanwhile Palemon, believing in the guilt of his wife, casts her into prison; while in prison she gives birth to the princess Flora, who is cast adrift upon the sea. The trial of Julina follows, in which she pleads her innocence; this is confirmed by the oracular message brought by two of Palemon's nobles from the oracle of the goddess Themis. It reads thus:—

Let reason rule in Princes, and not rage,
What greater vice than lust in senile age:
Julina chast, Alpinor guiltlesse was:
Calingo false, Eristo treacherous,
Pandion wicked, and if Destinie
Helpe not, Palemon issulesse shall die.

Julina's honour is thus cleared, but she dies of a broken heart. Eristo and his accomplices are straightway put to death. Meanwhile the boat in which lies the infant Flora is driven about by the waves, until—

At length in Humber streames it forced was,
Which mildly runs by sweet Arcadian downes;
Long saild it here, and at the length it staid
Among bul-rushes on the reedy banks.

Here it is discovered by the shepherd Thirsis, who carries the child and the accompanying gold home to his cottage and his wife Mepsa. Flora grows up in the cottage, and, reaching marriageable years, has many suitors, all of whom she rejects. But one day she is seen by Cassander, "Menalchus sonne, a famous Grecian Earle," who straightway falls in love with her. This Cassander has already done deeds of prowess at the Court of Philip of Macedon and among "the barbarous Getes"; after leaving the Getes [the Getæ or Goths] he has come to "Boheme land" and has joined the Emperor Mathias in his wars against the Sultan Amurah, who has captured Mathias' daughter, Lucina, and intends to make her his paramour. Thanks to the help

of Cassander, Mathias routs the Turkish forces and re-captures his daughter, whom he offers to Cassander in marriage. Cassander, however, politely declines the offer and returns to Arcadia.

The story of the wooing of Flora by Cassander follows. Disguised as a shepherd, he wins her love, but is repulsed by the shepherd Thirsis. Then, adopting a new disguise—that of a crippled beggar—he comes to Flora and announces his plan of carrying her off from Arcadia to Greece in a boat. The plot succeeds, but the lovers are pursued by Thirsis; whereupon Cassander forcibly lifts him into the boat and carries him off with them. A storm arises, the boat is wrecked and the lovers separated; Flora and Thirsis are cast ashore on "Delos land, Apollos isle," while Cassander is thrown upon another island, where he is forced to earn his living as a fisherman.

Flora and Thirsis make their way to "wise Apollo's church" and the heroine utters her prayer to the god. In answer to her prayer a voice pronounces the following words in tones of thunder:—

> Take what you see, Arcadians, shun delay;
> And where this ship sets you on land, there stay.

The words, "Take what you see," refer to a scroll which falls at the suppliants' feet and which bears upon it these words:—

> Old Thirsis, wise Apollo pittieth thee,
> One of his prophets henceforth thou shalt be:
> Live Flora with thy Sire, end not thy dayes;
> Cassander lives, not drowned is he in seas.

Thirsis and Flora are then brought in a ship to Greece, where Dryano, the son of the Eristo who had brought the false charge against Julina, falls in love with Flora and seeks to make her his mistress. She repels his suit, whereupon he flings her and Thirsis into prison on a charge of treason and both are condemned to death by Palemon. Thirsis, in self-defence, declares that he is not the father of Flora, and, in Palemon's hearing, tells how he had discovered her and produces the articles of dress found on her. Reconciliation follows; Dryano is put to death, Palemon is full of joy at the discovery of his daughter, and, to complete the happiness, Cassander appears at Palemon's court. The poem ends with the marriage of hero and heroine.

The above summary of *The Fisherman's Tale* will serve to show that Sabie modified Greene's version of the story quite as drastically as Shakespeare. The names and localities are changed, new characters and incidents are added; as in *The Winter's Tale*, the repellent incident of a father making love to his daughter is removed, and no cloud of tragedy, such as that produced by Pandosto's self-inflicted death, is allowed to obscure the serenity of the closing scene. It is possible that Shakespeare was acquainted with Sabie's version of the story, but, if so, he went his own way. In spite of noteworthy deviations from *Pandosto*, the indebtedness of Shakespeare to Greene is unmistakable, whereas the attempt to prove indebtedness to Sabie is beset with grave difficulties.

[Possible sources of the story.]

The question which arises next is whether Greene's story is a pure invention on his part, or whether he had access to still older materials. More than one attempt has been made to discover the supposed source of *Pandosto*, but none of them has placed the matter beyond dispute. J. Caro, in an article contributed to the second volume of *Englische Studien* (1878), and entitled "Die historischen Elemente in Shakespeare's 'Sturm' und 'Wintermärchen,'" endeavours to show that the story of Pandosto's jealousy and cruelty towards Bellaria is founded upon an actual incident in the fourteenth century annals of Poland. The story is that Ziemowit, Duke of Masovia, had married a lady at the Court of King Charles of Bohemia; but, giving ear to the rumours of her adultery, he had imprisoned her in one of his castles and finally put her to death. While in prison, his wife had given birth to a son, who was brought up by a poor woman in the neighbourhood of the castle and eventually restored to his father. The story adds that Ziemowit, repenting of his cruelty towards his wife, put to a violent death the man who had spread the slander of her adultery. The resemblance of this historic incident to the opening scenes of *Pandosto* and *The Fisherman's Tale* is fairly obvious, and Caro's theory is that the story may have been brought to England by oral tradition, probably at the time of Richard II.'s marriage to Anne of Bohemia.

[The oracle motive.]

But neither this episode of Polish-Bohemian history, nor M. Jusserand's attempt to discover a source for *Pandosto* in the

famous Spanish romance, *Amadis de Gaule*,[1] takes count of what is, in Greene, in Sabie, and in Shakespeare, the central incident on which the whole plot of the story hinges—the oracular message sent from the temple of Apollo or Themis.

A moment's consideration will show how vital is the part which the oracle plays in *The Winter's Tale*: not only does it establish Hermione's innocence and convert Leontes from a jealous tyrant into a humble suppliant for forgiveness, but it also governs the whole issue of the play. In the fifth act Leontes' counsellors endeavour to persuade him to marry again, in order that the kingdom may not be left without an heir; but Paulina has only to remind the king of the oracular message in order to secure his full obedience to the commands of Apollo:—

For has not the divine Apollo said,
Is 't not the tenor of his oracle,
That King Leontes shall not have an heir
Till his lost child be found.[2]

[The Greek romances.]

By what means, then, did Greene hit upon this idea of the oracle? The intervention of the oracular message in the affairs of men is, of course, a classical motive. It occupies an important place in Greek epic and drama, and from the first beginnings of Greek romance down to its final decline in the Byzantine period it plays a conspicuous part. We meet with it already in the brief erotic legends which Parthenios, the grammarian of Nicaea, compiled in the reign of Tiberius under the title *Περὶ ἐρωτικῶν παθημάτων*, and which mark the first faint beginnings of the Greek prose romance.[3] In the lost romance, *The Wonders beyond Thule*, written by Antonius Diogenes in the first century of the Christian era, of which there has been preserved an abridgement by Photius, an oracular message is communicated to the two heroes at a certain point in the story, bidding them journey beyond Thule and promising them a safe return after encountering many hardships.[4] Subsequently, the oracle motive is introduced with telling effect into the *Ephesiaca, or the Loves of Anthia and*

[1] "An Introduction to *The Winter's Tale*," Cambridge (Mass.), 1907.
[2] v. i. 37-40.
[3] See the Didot edition of the *Erotici Scriptores*, p. 22 (Parthenii Erotica, cap. xxxv., Περὶ Εὐλιμένης).
[4] See Rohde, *Der griechische Roman*, second edition, p. 286.

Abrocomas of Xenophon of Ephesus, the *Theagenes and Chariclea* of Heliodorus and the *Clitophon and Leucippe* of Achilles Tatius. From these early masters the motive is handed down to the romance-writers of the Byzantine period, Eustathius and Theodorus Prodromus, who drew their inspiration from Heliodorus and Achilles Tatius, and carried on the tradition of the Greek romance to the close of the twelfth century. The oracle introduced into the works of these writers is usually that of the Pythian Apollo at Delphi, but in the *Ephesiaca* of Xenophon it is that of the Egyptian god Apis. The effect produced by the oracular message is that of giving a new impetus to the story, and, at the same time, of investing it with a certain element of religious awe; but nowhere does it play so important a part as in *Pandosto* and *The Winter's Tale.*

With the Revival of Learning, and the translation of certain of the Greek romances into the languages of Western Europe, the oracle motive entered upon a new lease of life. We meet with it in the eleventh and twelfth books of the famous *Amadis de Gaule*, where the story is of the adventures of Agesilan of Colchos The fortunes of the hero closely resemble those of the heroes of Greek romances in prose and verse, and the introduction of the oracle of the god Tervagant is associated with an episode which vividly recalls the classical myth of Perseus and Andromeda. With the composition of Sir Philip Sidney's *Arcadia* (*circ.* 1580) the oracle enters English literature. In this work, as in *Pandosto* and *The Winter's Tale*, it plays an all-important part in the development of the story. The departure of Basilius with his wife and daughters from the Arcadian Court to the forests is the direct result of an oracular message delivered to him in the temple of Apollo at Delphi, and every step in the development of the plot is a fulfilment of that message. Finally, it is but a short step from Sidney to Greene, and the influence of the *Arcadia* is manifest in more than one of the latter's prose romances. The oracle-motive, apart from *Pandosto*, also plays a part in *Menaphon*, which appeared in the year 1589, and it is obvious that in introducing it into both these romances Greene's aim was to give to his prose fiction a certain classical atmosphere.

Moreover, the resemblance which Greene's *Pandosto* bears to the Greek romances extends far beyond the employment of the Delphic oracle as an integral element in the story. Greene seems, indeed, to owe not a little to two more or less distinct types of Greek romance. The pastoral element in his work, which is handled with such infinite charm by Shakespeare, offers some striking points of resemblance to the famous *Daphnis and Chloe* of Longus. The discovery of Fawnia by the shepherd Porrus is closely analogous to the discovery of the infant Daphnis by the shepherd Lamon, and of Chloe by the shepherd Dryas; in either case, too, ornaments and sumptuous articles of dress are found upon the persons of the children and eventually lead to the discovery of their true rank and parentage. In his account of the pastoral wooing of Fawnia by Dorastus, Greene had many exemplars of more recent date at his command; yet even here it is possible that *Daphnis and Chloe*, the true fountain-head of pastoral romance, directed the progress of his story, and suggested the rhetorical tropes with which it is adorned. The diction of *Pandosto* is, of course, euphuistic, but it must not be forgotten that much of the rhetoric and sophistry of euphuism find their prototype in the Greek romances.

In the adventures of the two lovers after their escape in the boat, the model of Greene, and still more that of Sabie in *The Fisherman's Tale*, would seem to be, not the pastoral romance of still life as fashioned by Longus, but the more popular romance of adventure by land and sea of which the *Theagenes and Chariclea* of Heliodorus and the *Clitophon and Leucippe* of Achilles Tatius are the most conspicuous examples. The shipwreck and separation of the lovers in *The Fisherman's Tale*, the attempt made by Dryano to rob Flora of her honour during her lover's absence, the hair-breadth escapes from violent death, the discovery of Flora's identity, and the final reunion of the lovers, are precisely the elements in which the Greek masters of the romance of adventure delighted. Doubtless, many of these incidents also find a place in the medieval romances of chivalry, but the total absence of all that pertains to the spirit and panoply of chivalry in *Pandosto* and *The Fisherman's Tale* separates these works from the main body

of chivalric romance and brings them near to the earlier Greek models.

In his employment of the motives of Greek romance Greene had undoubtedly direct recourse to those romances themselves. There is, however, no need to suppose that he read them in the original. *Daphnis and Chloe* had been translated into French by Bishop Amyot in 1559, and Amyot's version had been turned into English by Angell Daye in 1587; the great French scholar had also translated the *Theagenes and Chariclea* of Heliodorus as early as 1547, and an English version of this romance, the work of Thomas Underdowne, had been licensed for publication in 1569. A second edition of this work appeared in 1587, and it is possible that it was the publication in the same year of English versions of both *Theagenes and Chariclea* and *Daphnis and Chloe* that led the versatile Greene to essay a form of romance which should incorporate some of the most noticeable features of the Greek pastoral romance on the one hand, and of the romance of adventure on the other.

[The Greek atmosphere of *The Winter's Tale*.]

We arrive at last at *The Winter's Tale*, and our first task is to determine the relation in which it stands to *Pandosto*. In the preceding pages I have tried to show how close is the affinity of Greene's work to certain Greek romances, and the question which we have now to ask is whether Shakespeare was himself conscious of that affinity and took pains to reproduce something of a Greek atmosphere in his handling of the story. The play is, of course, notorious for its anachronisms. If there is reference in it to the oracle of Apollo at Delphi, so also is there to "that rare Italian master, Julio Romano," to the emperor of Russia, and to puritans that sing songs to hornpipes. Yet such was the tolerance of the Renascence world toward incongruities of this sort that only pedants were at all disconcerted by them. One may discover equally flagrant anachronisms in the masterpieces of the great Italian painters and in the whole range of Elizabethan literature. Shakespeare himself was throughout his life regardless of such matters, and never more so than in that final period of dramatic activity to which *The Winter's Tale* belongs. At the same time he took pains to set the action of his dramas in an appropriate atmosphere, above all, an appropriate religious

atmosphere. By innumerable subtle touches he makes us realise the primitive paganism of the age of *King Lear;* the Stoic and Epicurean philosophies of classical Rome are summoned to give colour to the words and deeds of Brutus and Cassius; medieval Catholicism invests the "misadventured piteous overthrows" of Romeo and Juliet as with a garment, and a moment's consideration will show that Shakespeare has gathered about the action of *The Winter's Tale* something of the religious atmosphere of classical Greece. No Christian sentiment is permitted to fall from the lips of any of the characters in the stress of the conflict to which they are subjected. It is Jove and the "good goddess Nature" that Paulina invokes in order that Hermione's child may be saved from the yellow taint of jealousy, and the trust of the wronged queen is ever in the "divine Apollo." Perdita at the shepherds' feast makes poetic allusion to Jupiter, bright Phoebus, lady Fortune, Proserpina, Juno's eyes, Cytherea's breath and Dis's waggon, in a way that would seem grossly unnatural in a simple shepherdess, were we not to understand that she is a shepherdess brought up at a time when these deities were the objects of daily worship. Again, in the last act, when Leontes welcomes Florizel and Perdita to his court, his exclamation is—

> The blessed gods
> Purge all infection from our air whilst you
> Do climate here!

and the first words which Hermione utters, as she descends from her pedestal, is a pagan prayer to the gods for her long-lost daughter's welfare:—

> You gods, look down,
> And from your sacred vials pour your graces
> Upon my daughter's head.

That Shakespeare recognised the essentially Greek character of the story which he was dramatising is also apparent from the pains which he took to give Greek names to most of the characters which he added or re-named. Leontes, Antigonus, Cleomenes, Archidamus and Mopsa are all Greek names, and are taken from Sir Philip Sidney's *Arcadia;* while Autolycus is the *Αὐτόλυκος*—the very wolf—of Greek legend,

and traces his descent, through Ovid's *Metamorphoses*, from Homer's *Odyssey*.[1]

In spite of its anachronisms, therefore, we are invited by Shakespeare to look upon his *Winter's Tale* as Greek in spirit and atmosphere. In this connection, too, it is well to remember that he came to the composition of it very soon after the completion of *Pericles*, the theme of which not only belongs to the Greek world, but is actually based on a Greek romance. Moreover, very soon after the appearance of *The Winter's Tale*, he seems to have turned his thoughts to yet another highly romantic story the action of which takes place upon Greek soil. Our reference is, of course, to *The Two Noble Kinsmen*, which most critics are agreed in regarding as the joint work of Shakespeare and Fletcher. In that play, moreover, following the guidance of Chaucer, and through Chaucer of Boccaccio, he introduces, in the incident of the visit paid by Palamon, Arcite and Emilia to the temples of Venus, Mars, and Diana, a dramatic motive which bears a striking resemblance to the oracle motive in *The Winter's Tale*. In this instance there is no oracular message, but in answer to the prayers of the three suppliants, the deities vouchsafe certain signs, the symbolic meaning of which is readily grasped by them.[2] It would seem, therefore, that at the close of Shakespeare's career, and at the time when he was engaged upon his "romances," he took special delight in stories the action of which is laid upon Greek soil, and in which a certain appeal is made to the miraculous. He may, or may not, have read the Elizabethan versions of the Greek romances, but he seems at any rate to have felt the charm of their stories of divine intervention and of marvellous adventures by land and sea, and to have discerned, as through a glass darkly, their glowing portraiture

[1] Book xix. l. 394. It is interesting to notice that both Shakespeare and Greene pay homage to *Amadis de Gaule* by borrowing therefrom a single name. Shakespeare derives that of Florizel from the hero of the ninth book of that romance, Florisel de Niquea; Greene, that of Garinter (= Mamillius) from the first book.

[2] See *The Two Noble Kinsmen*, Act v. Scs. i. ii. iii. The incident of the visit to the three temples may be traced back to the *Teseide* of Boccaccio; but Boccaccio's source, apart from the *Thebaid* of Statius, is as little known as that of Greene's *Pandosto*. Here again a lost Greek romance has been looked upon as a possible origin of the romantic love-story.

of a love which overrides all obstacles and is faithful even unto death.

The changes which Shakespeare introduced into Greene's story are many in number, and though some of them do not add to the probability of an already fabulous theme, they furnish the reader with an abundance of sudden surprises and intensify its essentially romantic character. Shakespeare meets at the outset his precise critics whose desire is to ridicule his geography and pick holes in the tissue of his plot. He puts them once for all out of court by the title which he gives to the play. This story of his is not to be looked upon as a sober record of history; it is "a winter's tale," and every spectator in the Globe Theatre must have been aware what the title signified. "A winter's tale," writes M. Jusserand, "meant a fancy story, an old woman's tale, its very unlikelihood being one of its charms"; and, in support of this definition of the phrase, he aptly quotes the following passages from Marlowe's *Jew of Malta* and Peele's *Old Wives' Tale*:— [The title of the play.]

Now I remember those old women's words
Who in my wealth would tell me winter's tales
And speak of spirits and ghosts . . . (*Jew of Malta*, Act II.).

This sport does well; but methinks, gammer, a winter's tale
Would drive away the time trimly (*Old Wives' Tale*).[1]

Shakespeare's "winter tale" is not of spirits and ghosts, but of oracles and animated statues; yet he places almost the identical words of Marlowe's Barabas on the lips of his boy, Mamillius:—

A sad tale's best for winter: I have one
Of sprites and goblins.[2]

It is needless to enumerate here all the changes which Shakespeare has introduced into his version of the story of jealousy which he had taken from Greene. The summary of the plot of *Pandosto* which has already been given will serve to show that he departs very far from his model in the latter part of the play, and, in his restoration of Hermione to her husband, converts tragedy into comedy. It was inevitable that, if Greene's [Shakespeare and Greene.]

[1] Cf. Campion, Works, ed. Vivian, p. 127:—

Well can they judge of nappy Ale,
And tell at large a Winter tale.

[2] II. i. 25-26.

romance was to be dramatised at all, the classical unities of action, time and place, must be set at boldest defiance: but Shakespeare would no more have winced at this than he would have prided himself upon his close observance of those unities in *The Tempest*—the play which seems to stand nearest to *The Winter's Tale* in point of time. In preserving Hermione alive to the end of the story, he succeeds in giving to the play a certain unity of theme, but it can scarcely be denied that there are not one but two centres of interest in the story, and that the Bohemian pastoral of Act IV. is a delightful *intermezzo* rather than an integral part of the main action.

Shakespeare is least happy in his explanation of Leontes' disastrous fit of jealousy. Greene, as we have seen, furnishes us with substantial grounds for that jealousy; the suspicions of Pandosto may be cruel and false, but they are at least intelligible: and Greene is careful to add that they were not due to a sudden spasm of frenzy, but the result of slow meditation. Sabie, like Shakespeare, was apparently not content with Greene's diagnosis of the cause of the disease; but, unlike Shakespeare, he puts himself to infinite pains to explain his hero's course of action, and creates villains enough to poison his mind and convince him of his wife's adultery. But the jealousy of Leontes is as sudden in its onslaught as it is disastrous in its consequences; it is grossly capricious, and in our attempts to explain it, we can only fall back on the words of Banquo and declare that Leontes has eaten

> on the insane root
> That takes the reason prisoner.

It is not easy to say why Shakespeare, in his treatment of Greene's *Pandosto*, should have reversed the localities in which the action takes place. Thanks to Theocritus, Sicily has come to be regarded as the hallowed ground of pastoral; but in *The Winter's Tale* the exquisite idyll of Florizel's wooing of the shepherdess Perdita is removed from Sicily to Bohemia. Nor is it, again, easy to say why Shakespeare should have seen fit to alter Greene's account of the way in which the infant Fawnia is placed alone in an open boat and left to the mercy of the winds and waves. This is a popular incident in romance all the world over, but Shakespeare has set it aside, and, placing his heroine under the escort of the courtier Antigonus, has had

to summon to his aid the services of a Bohemian bear to remove him out of the way when his services as escort are over, and his presence is threatening to cumber the subsequent progress of the story.

[Shakespeare's attitude towards pastoralism.]

It is in the fourth and fifth acts that Shakespeare departs most widely from his source and takes the conduct of the story most completely into his own hands. For the rococo Arcadianism and strained Euphuism of Greene's story of the wooing of the supposed shepherdess by the royal prince he substitutes that homely and yet infinitely gracious picture of the shepherd's feast at which Perdita, a radiant queen of curds and cream, presides as hostess of the meeting and scatters her largesse of springtide flowers upon old and young. The pastoral convention, to which Sidney and Spenser had in their day rendered full and frequent obeisance, and to which even such robust intellects as those of Ben Jonson and Cervantes paid loyal homage, had always seemed an unreal and artificial thing in the eyes of Shakespeare. Once before, in *As You Like It*, he had fashioned a play out of a euphuistic pastoral romance, and then as now the sanity of his genius had saved him from falling a prey to its seductive spell. He had boldly ridiculed, in the persons of his Silvius and Phoebe, the amorous swains and disdainful nymphs in whom the pastoralists delighted; he had set over against them the realistic figures of William and Audrey, and had created a Touchstone with the deliberate purpose of pricking the bubble of Arcadianism. If Shakespeare had been robust enough to resist the wiles of this Duessa at the time when he wrote *As You Like It*, he was hardly likely to give way to the temptation at the close of his career, and at a time when the real life of the countryside was all about him in the Stratford home to which he had returned. The wit and wisdom of the old shepherd in *The Winter's Tale* savour, therefore, not of an Arcadian dreamland, but of the farmstead and the byre; for the stately dances of the pastoral masque we find the "gallimaufry of gambols" of the carters and swineherds; and instead of the amorous dalliance and madrigal-strains of a Corydon or a Thestylis, we are regaled with the homespun humour of Mopsa and her clownish lover, with ballads of monstrous fishes that rise above the water to descant

on the hard hearts of maids, and with ale-house ditties sung to the chorus of "Jump her and thump her."

[Autolycus.] Amid all this rustic merriment there moves the agile figure of Autolycus, who, "littered under Mercury," resembles that light-fingered god in being a snapper up of unconsidered trifles. Like Touchstone, he has seen service at court, but finds the free life of a gipsy pedlar more to his taste. He has something of the wit of Touchstone, and much of the tunefulness of Feste; and for him as for Falstaff the folly of other men is both meat and drink. It may seem strange to compare this limber youth with the tun of flesh that reclined at ease in the Eastcheap tavern; but never since that master of wit had reluctantly exchanged Dame Quickly's ale-house for "Arthur's bosom" had Shakespeare created a rogue of such captivating presence and unfailing resourcefulness. Life is for him a festival of gay adventures; neither the whipping-post nor the gallows can abate his mercurial ardour, and, as he himself declares, "for the life to come, I sleep out the thought of it."[1]

[Florizel and Perdita.] But the humour of Autolycus and the realism of Mopsa and the Clown are not Shakespeare's only substitutes for the Euphuism and Arcadianism of Greene's romance. They furnish only the background to the picture; the foreground is occupied by Florizel and Perdita, who win their way to our hearts by the youthful charm of their presence and by the virginal purity and ardour of their love. How well can we spare the rhetorical tirades of Dorastus and Fawnia as we listen to the simple yet radiantly poetic words of courtship which these Shakespearean lovers exchange with one another! This courtship is a different thing from that which Rosalind and Orlando, or Beatrice and Benedick, pursued some ten years previously; it is rather of the nature of the courtship of Miranda and Ferdinand on Prospero's magic isle. We miss the thrust and parry of the

[1] One of the miracles of Shakespeare's art consists in the way in which he places the same idea on the lips of absolutely different characters and thereby produces opposite effects. This expression of indifference towards the life hereafter, which is pure comedy in Autolycus, becomes intensely tragic when uttered by Macbeth in one of his seasons of spiritual anguish:—

"That but this blow
Might be the be-all, and the end-all here,
But here, upon this bank and shoal of time,
We'ld jump the life to come" (*Macbeth*, I. vii. 4-7).

wit combats in which those earlier pairs of lovers engaged. The character of Autolycus, which is entirely Shakespeare's own creation, shows that the great dramatist preserved to the very end of his career the gifts of gaiety and humour, and had proved the truth of the words which fall from the lips of that pedlar-philosopher:—

> Jog on, jog on, the foot-path way,
>   And merrily hent the stile-a;
> A merry heart goes all the day,
>   Your sad tires in a mile-a.

But the merriment and gaiety of the romances are chiefly confined to the professed comedians; his lovers, without being in any way grave or sedate, are deficient in wit, and make no attempt to conceal the ardour of their youthful love beneath a mask of pleasantry. The love-making of Rosalind and Orlando, or of Beatrice and Benedick, is chiefly in prose; that of Perdita and Florizel, or Miranda and Ferdinand, is almost entirely in verse; and, in place of gay repartee and fusillades of wit, Shakespeare introduces into these love-scenes a note of tenderness, a spirit of chivalrous devotion and an atmosphere of idyllic beauty.

[The closing scenes.]

With the change of scene from Bohemia to Sicily in Act V., Shakespeare's divergence from the *Pandosto* story becomes complete. In this final period of his dramatic career his determination was to secure at all costs a happy ending to his plays. Forgiveness of enemies, reconciliation between the injured and the injurer, restoration of wife to husband or of children to their parents—this is the message of benediction which Shakespeare utters, as—

> With peace and consolation,
> And calm of mind, all passion spent—

he bids farewell to the stage. In such a mood, not only was the suicide of the repentant king impossible for him, but the great-hearted queen must be spared too. Sabie, as we have seen, had departed from the example of Greene in sparing the life of the king, but Shakespeare is content with a single victim—the boy Mamillius. The problem which he had to face in keeping Hermione alive and in concealment for the space of sixteen years was no easy one, and the difficulty was not

lightened by his desire to end the play with a great spectacular *tableau*, in which the queen should be the central figure.

[The statue motive.]

But having set his heart upon this, he refused to let any regard for strict verisimilitude stay his hand. The restoration of Perdita to Leontes, which, in the words of the "Second Gentleman," is "so like an old tale, that the verity of it is in strong suspicion," is hurriedly related on second-hand evidence, in order that the even more miraculous restoration of Hermione to Leontes and Perdita, so far from coming as an anti-climax, may be the crowning scene of the whole play. The method by which this restoration is effected is one of the most daring pieces of stage-craft in the whole range of Elizabethan drama; and, knowing how ready Shakespeare was to draw suggestions from others in the shaping of his plots, we naturally ask whether this bold device of the descent of the supposed statue from the pedestal is the work of his own unaided imagination, or is derived from some source with which he may have been acquainted. Without in any way denying the originality of Shakespeare's craftsmanship, it may be pointed out that the famous Pygmalion and Galatea legend presents a certain parallel. The story was, of course, well known in Elizabethan England, and as recently as 1598 it had been made the theme of a narrative poem by Marston, entitled *The Metamorphosis of Pygmalion's Image.* The chastened beauty of the final scene of *The Winter's Tale* is poles apart from the gross sensuality of Marston's work, but neither this, nor the fact that in the one case the statue is real, and in the other an ingenious pretence, is sufficient to dispel the belief that Shakespeare may have had Marston and the Pygmalion and Galatea legend in mind.

Moreover, long before the appearance of Marston's poem. Shakespeare's old master, Lyly, had introduced a somewhat similar motive into his comedy, *The Woman in the Moon.* In the first act of that play the simple Utopian shepherds come to the goddess Nature and implore her to create a woman. Whereupon Nature's attendant virgins, Concord and Discord, "draw the curtains from before Nature's shop" and disclose a "clothed image." Into this image Nature breathes "life and soul," and imparts motion to every limb. The animated image begins to "walk about fearfully," then speaks, and finally "plays the vixen with everything about her." Upon her Nature

bestows the name Pandora, and she becomes the central figure of the play.

[*The Winter's Tale* and *Alcestis*.] Finally, in the idea of the restoration of Hermione to Leontes, there is, as more than one critic has pointed out, a certain resemblance to the *Alcestis* of Euripides. We need not, of course, suppose that Shakespeare had read that drama in the original, or even in the Latin version of Stephens. The story is alluded to by Chaucer in his *Legend of Good Women*,[1] and is told at some length by Pettie in his *Petite Palace of Pleasure* (1576). The points of analogy between the two plays are fairly obvious, and need only be lightly touched on here. In either case we are confronted with a king who has inflicted a great wrong upon, and demanded a supreme sacrifice from, his queen; and in either case we see how the wrong-doer, through contrition and bitter repentance, has been made more worthy to win back the wife that he has lost. The work of restoration, which in the *Alcestis* falls to the lot of the genial Heracles, is performed in *The Winter's Tale* by the faithful Paulina. Like Heracles, she effects a magnificent *dénouement*, and, like him, she is forced to—

Procrastinate the truth,
Until the wife, who had made proof and found
The husband wanting, might essay, once more,
Hear, see, and feel him renovated now—
Able to do, now, all herself had done,
Risen to the height of her: so, hand in hand,
The two might go together, live and die.[2]

[Hermione.] Strange as it may seem, the character of Hermione has been subjected more than once to adverse criticism. Her sixteen years of self-enforced seclusion have been looked upon as the morbid brooding over a wrong of which the author had for long bitterly repented. Not content with this charge, Professor Thorndike, in his eagerness to establish a particular line of argument, bids us look upon her as a mere "creature of situations." He declares that "the archness and wit of her repartee in the first act, her noble declamation in the trial scene, and the unforgiving chastity of her sixteen years' wait, do not convince one that they belong to the same woman. They belong to the plot."[3] To this charge of inconsistency

[1] Verses 510-534. [2] Browning, *Balaustion's Adventure*.
[3] *The Influence of Beaumont and Fletcher on Shakespeare*, p. 138.

the obvious reply is that there was nothing on which Shakespeare set greater store than the development of character under the influence of the moulding circumstances of life. Undoubtedly the Hermione of the first act is a different woman from the Hermione of the third or fifth. But is it not also the case that the Juliet, who to her mother's question at the opening of the play—"How stands your disposition to be married?"—answers—"It is an honour that I dream not of"—is a very different woman from the Juliet who, in Act III., gives utterance to that most rapturous of bridal songs—"Gallop apace, you fiery-footed steeds"—or, in Act IV., endures the horrors of a charnel-house for the sake of the man she has wedded? And what is true of Juliet, or, in different ways, of Macbeth or Lear, is true also of Hermione. Her character is moulded by the experiences of life, and the chastisement of a great sorrow. The "archness and wit" of an untroubled mind give place, when the cruel accusation is brought against her, to the measured and dignified defence of the trial scene; and the strength of character which enables her to refute her husband's charges without bitterness, and to endure his insults without recrimination, enables her also to bear with fortitude those sixteen long years of immured seclusion. To look upon Hermione's withdrawal of herself from her husband's society as the result of "unforgiving chastity," or as the resentful nursing of an injury, is altogether perverse. In reality it is an act of heroic submission to the will of the gods. Reference has already been made to the deeply religious spirit of this play, which, be it added, loses nothing of its intensity from the fact that the religion is Greek and not Christian. In the great trial-scene, when all else fails her, Hermione's trust in the gods remains unshaken, and it is with a fervent appeal to Apollo to right her cause that her great defence ends:—

> Your honours all,
> I do refer me to the oracle;
> Apollo be my judge!

Her trust, as we know, is not misplaced. The oracle pronounces her chaste, and Polixenes blameless, and it is with a heart overflowing with gratitude that she joins with Leontes' lords in that great cry of relief—"Now blessed be the great

Apollo!" But the oracle, in pronouncing her chaste, has also uttered words which she interprets as a solemn charge laid upon herself: "And the King shall live without an heir, if that which is lost be not found." With a woman's swift intuition, she recognises in these words a divine command to separate herself from her husband. She must give birth to no more children till Perdita is restored; and, having learnt by sad experience the impulsiveness and obstinacy of Leontes' character, she realises that only by feigning death can she render cohabitation with him impossible. So, with heroic self-command, she resigns herself to her sequestered, sunless life. We can well imagine how, as she learnt from Paulina's lips of her husband's deep contrition and "saint-like sorrow," her generous heart must have yearned for reconciliation with him. But the impulses of the heart must be curbed by submission to the divine will. Sixteen years she remains in self-enforced retirement, and then deliverance comes. Paulina brings to her the glad tidings of the discovery of the long-lost Perdita, and she realises that the divinely appointed hour of reconciliation has arrived. The statue scene which she and Paulina plan is a clever stage device; but it is also something infinitely greater. For the animation of the statue is in truth a gracious symbol of the re-awakening of Hermione. Bereft of child and husband and a nation's loyal homage, she has for the space of sixteen years lived a pallid life-in-death; but now at last all this is over, and she enters once again into that plenitude of life which belongs to her who is at once queen and wife and mother. At this supreme moment of reconciliation her heart is too charged with emotion to utter many words. Silently she throws her arms about her husband's neck and then invokes the blessing of the gods upon her long-lost daughter:—

You gods, look down,
And from your sacred vials pour your graces
Upon my daughter's head.

THE WINTER'S TALE

DRAMATIS PERSONÆ[1]

LEONTES, *King of Sicilia.*
MAMILLIUS,[2] *young Prince of Sicilia.*
CAMILLO,
ANTIGONUS,
CLEOMENES,[3]
DION,
} *Four Lords of Sicilia.*
POLIXENES, *King of Bohemia.*
FLORIZEL, *Prince of Bohemia.*
ARCHIDAMUS, *a Lord of Bohemia.*
OLD SHEPHERD, *reputed father of Perdita.*
CLOWN, *his son.*
AUTOLYCUS, *a rogue.*
A Mariner.
A Gaoler.

HERMIONE, *Queen to Leontes.*
PERDITA, *daughter to Leontes and Hermione.*
PAULINA, *wife to Antigonus.*
EMILIA, *a lady attending on Hermione.*
MOPSA,
DORCAS,
} *Shepherdesses.*

Other Lords and Gentlemen, Ladies, Officers, and Servants, Shepherds, and Shepherdesses.

Time, as Chorus.

SCENE: *Partly in Sicilia, and partly in Bohemia.*

[1] First compiled by Rowe; given imperfectly as "The Names of the Actors" in Ff.
[2] Rowe 1 etc.; Mamillus Ff 1, 2, Rowe 2, Pope, Hanmer; Mamilius Ff 3, 4.
[3] Warburton, Capell, etc.; Cleomines Ff.

THE WINTER'S TALE

ACT I

SCENE I.—*Antechamber in Leontes' Palace.*

Enter CAMILLO *and* ARCHIDAMUS.

Arch. If you shall chance, Camillo, to visit Bohemia, on the like occasion whereon my services are now on foot, you shall see, as I have said, great difference betwixt our Bohemia and your Sicilia.

Cam. I think, this coming summer, the King of Sicilia means to pay Bohemia the visitation which he justly owes him.

Arch. Wherein our entertainment shall shame us: we will be justified in our loves; for indeed—

Cam. Beseech you,—

Arch. Verily, I speak it in the freedom of my knowledge: we cannot with such magnificence—in so rare—I know not what to say. We will give you sleepy drinks, that your senses, unintelligent of our insufficience, may, though they cannot praise us, as little accuse us.

Cam. You pay a great deal too dear for what's given freely.

Arch. Believe me, I speak as my understanding instructs me, and as mine honesty puts it to utterance.

Cam. Sicilia cannot show himself over-kind to Bohemia.

Antechamber . . .] Theobald; *A Palace*, Rowe. 1. *Bohemia*] *Bithynia* Hanmer (and throughout). 5. *coming*] *common* Ff 2, 3, 4. 8. *us :*] *us*, Theobald; *us* Camb. Edd.

8-9. *Wherein . . . loves*] I follow the Folios in placing a colon after *shame us*. The Camb. Edd. omit a mark of punctuation here. Accepting the colon, the meaning would be: On the occasion of your visit our entertainment of you, when compared with your entertainment of us, may put us to shame; but the cordiality of our welcome shall make amends.

They were trained together in their childhoods; and there rooted betwixt them then such an affection, which cannot choose but branch now. Since their more mature dignities and royal necessities made separation of their society, their encounters, though not personal, have been royally attorneyed with interchange of gifts, letters, loving embassies; that they have seemed to be together, though absent; shook hands, as over a vast; and embraced, as it were, from the ends of opposed winds. The heavens continue their loves!

Arch. I think there is not in the world either malice or matter to alter it. You have an unspeakable comfort of your young prince Mamillius: it is a gentleman of the greatest promise that ever came into my note.

Cam. I very well agree with you in the hopes of him: it is a gallant child; one that indeed physics the subject, makes old hearts fresh: they that went on crutches ere he was born desire yet their life to see him a man.

Arch. Would they else be content to die?

Cam. Yes; if there were no other excuse why they should desire to live.

Arch. If the king had no son, they would desire to live on crutches till he had one. [*Exeunt.*

27. *have*] Ff 2, 3, 4; *hath* F 1. 27. *royally*] *so royally* Collier MS. 28. *gifts*] Ff 1, 3, 4; *gift* F 2. 30. *vast*] F 1; *vast sea* Ff 2, 3, 4; also Rowe, Pope, Hanmer. 35. *Mamillius*] *Mamillus* Rowe (ed. 2).

27. *attorneyed*] An attorney is primarily a substitute or deputy; compare "I will have no *attorney* but myself" (*Comedy of Errors*, v. i. 100). Johnson interprets the passage: "nobly supplied by substitution of embassies," etc.

30. *a vast*] a waste, a wide expanse. This use of "vast" as a substantive is common in Elizabethan English, and survives to-day in dialect; compare "In the dead *vast* and middle of the night" (*Hamlet*, I. ii. 198); "The God of this great *vast*" (*i.e.* the ocean) (*Pericles*, III. i. 1).

33-34. *I think there . . . alter it*] This speech of Archidamus, and to a less degree, the whole of this first scene, when judged in the light of the subsequent development of the plot, is intensely ironic. Equally ironic are the hopes expressed in the following speeches that Mamillius may grow to man's estate and succeed his father on the throne. So marked an employment of dramatic irony in the opening scene of a play is unusual in Shakespeare.

39. *physics the subject*] acts as a cordial to the nation. With this use of "subject" as "the subjects of a State," compare *King Lear*, IV. vi. 110: "See how the *subject* quakes," and *Measure for Measure*, III. ii. 149: "the greater file of the *subject*."

SCENE II.—*A room of state in the same.*

Enter LEONTES, HERMIONE, MAMILLIUS, POLIXENES, CAMILLO, *and Attendants.*

Pol. Nine changes of the watery star hath been
The shepherd's note since we have left our throne
Without a burthen: time as long again
Would be fill'd up, my brother, with our thanks:
And yet we should, for perpetuity,
Go hence in debt: and therefore, like a cipher,
Yet standing in rich place, I multiply
With one "We thank you" many thousands moe
That go before it.

Leon. Stay your thanks a while;
And pay them when you part.

Pol. Sir, that 's to-morrow.
I am question'd by my fears, of what may chance
Or breed upon our absence; that may blow
No sneaping winds at home, to make us say
"This is put forth too truly:" besides, I have stay'd
To tire your royalty.

Leon. We are tougher, brother,
Than you can put us to 't.

Pol. No longer stay.

SCENE II.

A room . . .] Capell. *and Attendants*] Theobald. 1. *hath*] *have* Capell. 12-13. *that may blow No*] *there may blow Some* Hanmer; *may there blow No* Warburton. 14. *truly*] *early* Hanmer; *tardily* Capell.

SCENE II.

1-2. *Nine changes of the watery star . . . note since*] The shepherd has seen nine moons wax and wane since . . . With this reference to the moon as "the watery star," compare *Hamlet*, I. i. 118: "the moist star upon whose influence Neptune's empire stands." In *Midsummer Night's Dream*, II. i. 103, we read: "the moon, the governess of floods."

8. *moe*] more. Properly speaking, *moe* is the neuter form of the comparative, *more* the masculine and feminine. But in Elizabethan English *more* is commonly used before a singular noun and *moe* before a plural.

11-14. *I am question'd . . . truly*] This is a difficult and elliptical passage, which has called forth a great variety of interpretations. If we regard the second part of the sentence as a wish, we may interpret somewhat as follows: Fears of what may happen during my absence are tormenting me. Oh, that no nipping winds may blow at home to make me say that my fears have been expressed only too truly! Hanmer proposed the substitution of "early" for "truly," and, having regard to the words "sneaping winds," thought that the reference was to the putting forth of buds on the trees.

13. *sneaping*] nipping. Compare *Love's Labour's Lost*, I. i. 100: "*sneaping* frost."

16. *Than you can put us to 't*] Than any extremities to which you can drive us.

Leon. One seven-night longer.

Pol. Very sooth, to-morrow.

Leon. We 'll part the time between 's, then: and in that
I 'll no gainsaying.

Pol. Press me not, beseech you, so.
There is no tongue that moves, none, none i' the world,
So soon as yours could win me: so it should now,
Were there necessity in your request, although
'Twere needful I denied it. My affairs
Do even drag me homeward: which to hinder
Were in your love a whip to me; my stay
To you a charge and trouble: to save both,
Farewell, our brother.

Leon. Tongue-tied our queen? speak you.

Her. I had thought, sir, to have held my peace until
You had drawn oaths from him not to stay. You, sir,
Charge him too coldly. Tell him, you are sure
All in Bohemia 's well; this satisfaction
The by-gone day proclaim'd: say this to him,
He 's beat from his best ward.

Leon. Well said, Hermione.

Her. To tell, he longs to see his son, were strong:
But let him say so then, and let him go;
But let him swear so, and he shall not stay,
We 'll thwack him hence with distaffs.
Yet of your royal presence I 'll adventure
The borrow of a week. When at Bohemia
You take my lord, I 'll give him my commission
To let him there a month behind the gest

20. *world*] Ff 1, 3 4; *would* F 2. 28. *to have*] *to 've* Pope. 29. *You had*] *You 'ad* Theobald. 38. [*To Polixenes*] Rowe. 40. *give him*] *give you* Hanmer. 41. *behind*] *beyond* Heath. 41. *gest*] Ff 1, 2; *guest* Ff 3, 4; *just* Theobald; *list* Heath.

19. *I 'll no*] I will have no.

24-25. *which to hinder . . . whip to me*] Furness interprets this as follows: "To hinder which would be a punishment to me, although you inflicted it out of love."

40. *take*] It is probable that this word is used here in the sense of "charm," "delight." Such a use we find in the familiar reference to the daffodils that "take the winds of March with beauty," in IV. iv. 120, and in Jonson's *The Memory of Shakespeare*:—

"Those flights upon the banks of Thames
That so did *take* Eliza, and our James."

41. *To let . . . month*] The exact force of these words is uncertain; it may be the verb *to let* in the sense of to allow (O.E. *lætan*) or the verb *to let* in the sense of hinder, delay (O.E. *lettan*). We have therefore to choose between (1) to allow him to remain there a month, and (2) to tarry there a month; with the latter reading, we must look upon *him* as a reflexive pronoun.

Prefix'd for 's parting: yet, good deed, Leontes,
I love thee not a jar o' the clock behind
What lady she her lord. You 'll stay?

Pol. No, madam.

Her. Nay, but you will?

Pol. I may not, verily.

Her. Verily!
You put me off with limber vows; but I,
Though you would seek to unsphere the stars with oaths,
Should yet say "Sir, no going." Verily,
You shall not go: a lady's "Verily" 's
As potent as a lord's. Will you go yet?
Force me to keep you as a prisoner,
Not like a guest, so you shall pay your fees
When you depart, and save your thanks. How say you?
My prisoner? or my guest? by your dread "Verily,"
One of them you shall be.

Pol. Your guest, then, madam:
To be your prisoner should import offending;

42. *good deed*] (*good-deed*) F 1; (*good-heed*) F 2; (*good heed*) Ff 3, 4. 44. *lady she*] *lady should* Collier; *lady-she* Staunton. 50. "*Verily*" '*s*] Staunton and Grant White; *Verely 'is* Ff 1, 2; *Verily is* Ff 3, 4. 53. *guest*,] *guest:* Ff; *guest?* Rowe, Pope, Theobald, Hanmer; *guest;* Camb. Edd.

41. *gest*] The editors of the *New Eng. Dict.* give "the time allotted for a halt or stay" as the meaning of *gest* in this passage. They record no other occurrence of the word in this sense, but give several instances of the use of the word in the plural to denote "the various stages of a journey, especially a royal progress," *e.g.* Edward VI.'s *Journal*, p. 275: "The gestis of my progres wer set fourth, which were these . . ."; and Speed, *Hist. of Gt. Brit.* vii. 42: "The like custome vsed hee in the winter season in his jeysts and circuits throughout his country." The word seems to be a variant of the equally obsolete *gist* = a stopping-place, from O.F. *giste* (Mod. F. *gîte*).

42. *good deed*] in very deed, indeed.

43. *jar o' the clock*] tick of the clock. Compare *Spanish Tragedy*: "The owls shrieking, the toads croaking, the minutes jarring, and the clocke striking twelve."

43-4. *behind . . . lord*] less than any lady wife whatever loves her lord.

44. *lady she*] "She" is often used as a noun in Shakespeare, and it is probable that the phrase *lady she* is equivalent to our modern phrase "lady wife," or possibly, as C. T. Onions suggests, in his *Shakespeare Glossary*, to "titled lady"; compare Lafeu's reference to Helena as "doctor she" in *All's Well that Ends Well*, II. i. 77. Collier's alteration to "should" is unnecessary, and the view that the word *she* is merely redundant, like the *he* in the phrases, "For God *he* knows" (*Richard III.* III. vii. 236), "The skipping king *he* ambled up and down" (*1 Henry IV.* III. ii. 60), seems hardly tenable.

47. *limber*] flexible, pliant. Compare Milton, *Paradise Lost*, vi. 476: "Those wav'd their *limber* fans, for wings."

52. *Force me*] If we place a comma, and not a colon or note of interrogation, after "guest" in the next line, the meaning of "force me" is "If you can force me."

53. *your fees*] The fees which prisoners arrested on a criminal charge had to pay on their liberation whether found guilty or innocent.

57. *import offending*] imply an offence on my part.

Which is for me less easy to commit
Than you to punish.

Her. Not your gaoler, then,
But your kind hostess. Come, I 'll question you
Of my lord's tricks and yours when you were boys:
You were pretty lordings then?

Pol. We were, fair queen,
Two lads that thought there was no more behind,
But such a day to-morrow as to-day,
And to be boy eternal.

Her. Was not my lord
The verier wag o' the two?

Pol. We were as twinn'd lambs that did frisk i' the sun,
And bleat the one at the other: what we changed
Was innocence for innocence; we knew not
The doctrine of ill-doing, nor dream'd
That any did. Had we pursued that life,
And our weak spirits ne'er been higher rear'd
With stronger blood, we should have answer'd heaven
Boldly "not guilty;" the imposition clear'd
Hereditary ours.

Her. By this we gather
You have tripp'd since.

Pol. O my most sacred lady!
Temptations have since then been born to 's: for
In those unfledg'd days was my wife a girl;
Your precious self had then not cross'd the eyes
Of my young play-fellow.

Her. Grace to boot!
Of this make no conclusion, lest you say

65-6. *Was not . . . the two*] Hanmer reads as one line. 70. *nor dream'd*] F 1; *no, nor dream'd* Ff 2, 3, 4; *neither dream'd* Spedding. 77. *to 's*] *to us* Capell. 80. *Grace*] *Oh! Grace* Hanmer; *God's Grace* Walker. 80. *boot*] *both* Heath.

68. *changed*] exchanged.

70. *nor dream'd*] The later Folios read "no, nor dream'd"; this undoubtedly makes the verse more regular, but the pause after "ill-doing" may be looked upon as having metrical value.

74-5. *the imposition . . . ours*] Theobald's interpretation of this passage is as follows: Bating the imposition from the offence of our first parents, we might have protested our innocence to Heaven. Furness thinks this wrong, and maintains that "the meaning is not that original sin is excepted, but that even inherited as it was, it was swept clean away." It must be allowed that this second interpretation keeps nearer to the force of the word "clear'd" than that of Theobald.

80. *Grace to boot!*] Grace to my help! The exclamation is a rare one, but Sir James Murray (*New. Eng. Dict.* *s.v.* "Grace") aptly illustrates it by means of the phrase "St. George to boot."

Your queen and I are devils: yet go on;
The offences we have made you do we 'll answer,
If you first sinn'd with us, and that with us
You did continue fault, and that you slipp'd not
With any but with us.

Leon. Is he won yet?

Her. He 'll stay, my lord.

Leon. At my request he would not.
Hermione, my dearest, thou never spokest
To better purpose.

Her. Never?

Leon. Never, but once.

Her. What! have I twice said well? when was 't before?
I prithee tell me; cram 's with praise, and make 's
As fat as tame things: one good deed dying tongueless
Slaughters a thousand waiting upon that.
Our praises are our wages: you may ride 's
With one soft kiss a thousand furlongs ere
With spur we heat an acre. But to the goal:
My last good deed was to entreat his stay:
What was my first? it has an elder sister,
Or I mistake you: O, would her name were Grace!
But once before I spoke to the purpose? When?
Nay, let me have 't; I long.

Leon. Why, that was when
Three crabbed months had sour'd themselves to death,
Ere I could make thee open thy white hand,
And clap thyself my love: then didst thou utter
"I am yours for ever."

Her. 'Tis Grace indeed.
Why, lo you now, I have spoke to the purpose twice:

91. *cram 's . . . make 's*] *cram us . . . make us* Capell. 96. *heat an acre. But . . . goal*] *clear an acre. But to the good* Collier MS. 100. *spoke*] Ff 1, 2; *spake* Ff 3, 4. 100. *purpose?*] Ff; *purpose:* Capell, Camb. edd. 104. *And clap*] Ff 2, 3, 4; *A clap* F 1; *And clepe* Rowe (2). 105. *'Tis*] *This is* Hanmer; *It is* Capell. 106. *I have*] *I 've* Pope.

96. *heat*] traverse at full speed. Compare the phrases "foot-hot," at full speed, and "a dead heat."

96. *But to the goal*] But let us bring this discussion to an end. Eighteenth century editors, from Warburton onwards, played havoc with this line by deleting the full stop after "acre" and connecting the words "but to the goal" with those which precede; nor can anything be said for the alteration of *heat* to *clear* and of *goal* to *good* recorded in the marginal notes to Collier's copy of the second Folio.

104. *clap*] The metaphor is that of two persons shaking hands to conclude a bargain. Compare *Henry V.* v. ii. 133: "And so *clap* hands, and a bargain."

The one for ever earn'd a royal husband;
The other for some while a friend.

Leon. [*Aside*] Too hot, too hot!
To mingle friendship far is mingling bloods.
I have tremor cordis on me: my heart dances;
But not for joy; not joy. This entertainment
May a free face put on, derive a liberty
From heartiness, from bounty, fertile bosom,
And well become the agent; 't may, I grant;
But to be paddling palms and pinching fingers,
As now they are, and making practised smiles,
As in a looking-glass, and then to sigh, as 'twere
The mort o' the deer; O, that is entertainment
My bosom likes not, nor my brows! Mamillius,
Art thou my boy?

Mam. Ay, my good lord.

Leon. I' fecks!
Why, that's my bawcock. What, hast smutch'd thy nose?
They say it is a copy out of mine. Come, captain,
We must be neat; not neat, but cleanly, captain:
And yet the steer, the heifer and the calf
Are all call'd neat.—Still virginalling
Upon his palm!—How now, you wanton calf!

108. [*Giving her hand to Pol.*] Capell. 112. *derive*] F 1; *derives* Ff 2, 3, 4. 113. *bounty, fertile bosom*] *bounty's fertile bosom*, Hanmer; *bounty:—fertile become*, Jackson. 114. *well*] F 1; *we'l* Ff 2, 4; *wee'l* F 3. 114. *become*] *becomes* Rowe. 114. *'t may*] *it may* Steevens. 117. *looking-glass*] *glass* Walker. 121. *hast*] Capell; *has 't* Ff.

112. *free*] open, courteous, unreserved.

113. *fertile bosom*] large generosity. There is no need to read, with Hanmer, "bounty's fertile bosom." We are to understand the omission of the word "from" before "fertile bosom."

115. *paddling*] amorously fingering. Compare *Hamlet*, III. iv. 185: "Or *paddling* in your neck with his damn'd fingers;" see also *Othello*, II. i. 261.

118. *The mort o' the deer*] A hunting phrase used when the huntsman's horn announced that the deer had sighed forth his last breath. Compare Greene, *Card of Fancie* (1584): "He that bloweth the *mort* before the fall of the buck may verie well misse of his fees."

120. *I' fecks!*] in faith. Bradley (*N.E.D.*) regards *fecks*, *facks*, or *fegs* as corrupted forms of *fay* and *faith*. Compare Jonson, *Every Man in his Humour*, I. iii.: "By my fackins;" Middleton, *A Quiet Life*, II. ii.: "By my facks, Sir."

121. *bawcock*] fine fellow. French *beau coq*.

123. *neat*] Johnson adds the following ingenious comment on Leontes' use of this word: "Leontes, seeing his son's nose smutch'd, cries, 'We must be neat;' then recollecting that 'neat is the ancient term for *horned cattle*,' he says, 'not neat but cleanly'."

125. *virginalling*] playing with her fingers upon his hand like a musician upon the virginals. "The virginals (probably so called because chiefly played upon by young girls) resembled in shape the 'square' pianoforte of the present day, as the harpsichord did the 'grand'" (Chappell's *Popular Music*, i. 103).

Art thou my calf?

Mam. Yes, if you will, my lord.

Leon. Thou want'st a rough pash and the shoots that I have,
To be full like me: yet they say we are
Almost as like as eggs; women say so,
That will say any thing: but were they false
As o'er-dyed blacks, as wind, as waters, false
As dice are to be wish'd by one that fixes
No bourn 'twixt his and mine, yet were it true
To say this boy were like me. Come, sir page,
Look on me with your welkin eye: sweet villain!
Most dear'st! my collop! Can thy dam?—may 't be?—
Affection! thy intention stabs the centre:
Thou dost make possible things not so held,
Communicatest with dreams;—how can this be?—
With what 's unreal thou coactive art,
And fellow'st nothing: then 'tis very credent
Thou mayest co-join with something; and thou dost,

128. *pash*] *bush* Becket. 129. *full like*] *full, like* Ff. 132. *o'er-dyed*] *o're-dy'd* Ff 1, 2, 3; *o're did* F 4. 132. *wind*] *winds* Rowe. 134. *bourn*] Capell; *borne* Ff 1, 2; *born* Ff 3, 4. 135. *were*] *is* Hanmer. 137. *dam?—*] Camb. Edd.; *dam*, Ff; *dam?* Rowe. 137-8. *may 't be?—Affection! . . . centre*] *may 't be Affection? . . . centre* Ff. 139. *not so*] F 1; *not be so* Ff 2, 3, 4. 140. *dreams;—how can this be?—*] *Dreams (how can this be?)* Ff. 141. *With what 's unreal*] Rann; *With what 's unreal:* Ff 1, 2; *With what's unreal*, Ff 3, 4; *With what 's unreal?* Pope.

128. *rough pash*] shaggy head. The word survives to-day in Scotland and Cheshire. Ray in his *North Country Words* (1674-91) cites "a mad *pash*" = a mad-brain.

128. *shoots*] horns.

132. *o'er-dyed blacks*] black garments the texture of which is weakened by excessive dyeing. In other words, the adjective "false" refers, not to the colour, but to the texture of the garments.

134. *bourn*] boundary.

136. *welkin eye*] an eye as blue as the azure sky.

137. *collop*] a collop is properly a slice of meat cut off from a joint. The curious application of the word to a child is well illustrated by *1 Henry VI.* v. iv. 18: "God knows thou art a *collop* of my flesh."

138. *Affection . . . centre*] This is a difficult line and many attempts to explain it have been made. It is probable that the word *affection* is used here, as so frequently by Shakespeare, in the sense of sexual love, and that *intension* has the force of "intensity." We may accordingly interpret the line as follows: Love! the intensity of thy ardour penetrates to the inmost recesses of the heart. With this use of *intention* for intensity, compare *Merry Wives of Windsor*, I. iii. 72: "She did so course o'er my exteriors, with such a greedy *intention*, that the appetite of the eye did seem to scorch me up like a burning glass."

140. *how can this be?*] This parenthetical question must be taken with those which go before—"Can thy dam? . . . may 't be?"

141-3. *With what 's . . . something*] The meaning seems to be that love is so powerful that it may associate itself with unrealities and pursue its course without having a definite object in view; and if such is possible, it is all the more natural to believe that its power will not be lessened when it has such a definite object in view.

And that beyond commission, and I find it,
And that to the infection of my brains
And hardening of my brows.

Pol. What means Sicilia?

Her. He something seems unsettled.

Pol. How, my lord!
What cheer? how is 't with you, best brother?

Her. You look
As if you held a brow of much distraction:
Are you moved, my lord?

Leon. No, in good earnest.
How sometimes nature will betray its folly,
Its tenderness, and make itself a pastime
To harder bosoms! Looking on the lines
Of my boy's face, methoughts I did recoil
Twenty-three years, and saw myself unbreech'd,
In my green velvet coat, my dagger muzzled
Lest it should bite its master, and so prove,
As ornaments oft do, too dangerous:
How like, methought, I then was to this kernel,
This squash, this gentleman. Mine honest friend,
Will you take eggs for money?

147-8. *How, my lord! . . . brother?*] Rann; *How? my Lord?* Leo. *What . . . brother?* Ff; *Now my lord? What . . . brother?* Capell; *How is 't, my lord? What . . . brother?* Long MS.; *How now, my lord?* Leo. *What . . . brother?* Singer MS.; *Ho, my lord! What . . . brother?* Dyce. 148. *is 't*] *is it* Rowe (2). *best*] *my best* Rowe (2). 150. *Are you*] *Are not you* Theobald; *Are you not* Hanmer. 150. *earnest*] *earnest, no.—* Capell. 154. *methoughts*] F 4; *me thoughts* Ff 1, 2, 3; *my thoughts* Collier; *methought* Staunton. 154. *recoil*] *recall* Grey. 158. *ornaments . . . do*] Rowe; *ornaments . . . do's* Ff (*does* F 4); *ornament . . . does* Capell. 161. *eggs*] *ayes* Becket.

144. *beyond commission*] beyond what is authorised and lawful.

148. *What cheer . . . brother*] It is probable that Hanmer was right in transferring this line from Leontes to Polixenes. The words seem out of place on the lips of the King of Sicily, unless we accept the somewhat strained view of Halliwell that they imply an attempt on his part to "hide the agony of his thought by an assumption of cheerfulness." But Hermione's words which follow seem to imply that Leontes, so far from attempting to assume cheerfulness, is pacing the stage in a mood of deep perplexity.

154. *methoughts*] An Elizabethan variant of *methought*, apparently formed on analogy with *methinks*.

160. *squash*] literally, an unripe peapod. Compare *Twelfth Night*, I. v. 167: "Not yet old enough for a man, nor young enough for a boy; as a *squash* is before 'tis a peascod . . ."

161. *Will you take . . . money*] A proverbial expression of unknown origin, the meaning of which is, will you take promises for payment, will you let yourself be imposed upon. We meet with the phrase in Campion's *History of Ireland* (1633): "My brother of Ossory, who, notwithstanding his high promises . . . is glad to take eggs for his money"; compare Rowley, *A Match at Midnight* (1633): "I shall have eggs for my money; I must hang myself." See also Lean's *Collectanea*, iii. 313.

Mam. No, my lord, I 'll fight.
Leon. You will! why, happy man be 's dole! My brother,
Are you so fond of your young prince, as we
Do seem to be of ours?
Pol. If at home, sir,
He 's all my exercise, my mirth, my matter:
Now my sworn friend, and then mine enemy;
My parasite, my soldier, statesman, all:
He makes a July's day short as December;
And with his varying childness cures in me
Thoughts that would thick my blood.
Leon. So stands this squire
Officed with me: we too will walk, my lord,
And leave you to your graver steps. Hermione,
How thou lovest us, show in our brother's welcome;
Let what is dear in Sicily be cheap:
Next to thyself and my young rover, he 's
Apparent to my heart.
Her. If you would seek us,
We are yours i' the garden: shall 's attend you there?
Leon. To your own bents dispose you: you 'll be found,
Be you beneath the sky. [*Aside*] I am angling now,
Though you perceive me not how I give line.
Go to, go to!
How she holds up the neb, the bill to him!
And arms her with the boldness of a wife

162. *my lord*] omit Hanmer. 163. *will!*] Rowe; *will:* Ff. 171. *would*] F 1; *should* Ff 2, 3, 4. 171. *thick*] *think* F 4. 177. *would*] *will* Theobald.

163. *happy man be 's dole*] This is another proverbial expression, the meaning of which is, may good fortune be his lot. Compare *1 Henry IV.* II. ii. 84: "Now, my masters, happy man be his dole, say I, every man to his business." See also *Merry Wives of Windsor*, III. iv. 68, *Taming of the Shrew*, I. i. 143.

170. *childness*] childishness.

171. *thick my blood*] Furness quotes a passage from *Batman uppon Bartholome*, lib. iv. cap. 11, page 33, in which reference is made to a "kindly melancholy" that "needeth that it be meddeled with bloude to make the bloude apte and covenable to feede the melancholye members; for it thickeneth the bloude, that it fleete not from digestion, by cleernesse and thinnesse."

171-2. *So stands . . . with me*] Such is the function of this youth towards me.

177. *Apparent to my heart*] heir apparent to my heart's affections.

178. *shall 's*] shall us, for "shall we."

183. *neb*] The original meaning of this word seems to have been the beak of a bird; thence, already in Old English, it came to be used for the nose and the whole face. In this passage it seems as though Shakespeare used the word in the sense of nose, and recognising that the word was somewhat unfamiliar, explains its meaning by adding the words, "the bill." It does not occur elsewhere in Shakespeare, but is found in Painter's *Palace of Pleasure* (1566) and in *Two Maids of Moreclacke* (1609). It is a common dialect word at the present time.

To her allowing husband!
[*Exeunt Polixenes, Hermione, and Attendants.*
Gone already!
Inch-thick, knee-deep, o'er head and ears a fork'd one!
Go, play, boy, play: thy mother plays, and I
Play too; but so disgraced a part, whose issue
Will hiss me to my grave: contempt and clamour
Will be my knell. Go, play, boy, play. There have been,
Or I am much deceived, cuckolds ere now;
And many a man there is, even at this present,
Now, while I speak this, holds his wife by the arm,
That little thinks she has been sluiced in 's absence
And his pond fish'd by his next neighbour, by
Sir Smile, his neighbour: nay, there 's comfort in 't,
Whiles other men have gates and those gates open'd,
As mine, against their will. Should all despair
That have revolted wives, the tenth of mankind
Would hang themselves. Physic for 't there is none;
It is a bawdy planet, that will strike
Where 'tis predominant; and 'tis powerful, think it,
From east, west, north and south: be it concluded,
No barricado for a belly; know 't;
It will let in and out the enemy
With bag and baggage: many thousand on 's
Have the disease, and feel 't not. How now, boy!

Mam. I am like you, they say.

Leon. Why, that 's some comfort.
What, Camillo there?

Cam. Ay, my good lord.

Leon. Go play, Mamillius; thou 'rt an honest man.
[*Exit Mamillius.*

185. [*Exeunt* . . .] Rowe. 202-6. *and 'tis powerful* . . . *baggage*] Regarded as spurious by Hanmer. 202-3. *powerful, think it, From* . . . *south*] This is Capell's punctuation. The Ff read: *powrefull: thinke it: From* . . . *south*. 203-6. *From east* . . . *baggage*] Omitted as spurious by Warburton. 206. *many thousand on 's*] Ff 1, 2, 3; *many a thousand one's* F 4; *many a thousand of 's* Rowe. 208. *they*] Ff 2, 3, 4; omit F 1. 209. *What*] *What? is* Hanmer. 211. *Mamillius*] *Mamillus*, Rowe. 211. *Exit M.*] Rowe.

188. *whose issue*] the outcome of which.

189. *clamour*] the derisive outcries of Leontes' subjects.

196. *Sir Smile*] "Possibly suggested by a smile on the face of Polixenes, whom Leontes is furtively watching" (Furness).

201. *strike*] blast, spread ruin; compare *Hamlet*, I. i. 162: "The nights are wholesome, then no planets *strike*."

202. *predominant*] in the ascendant; compare *All's Well that Ends Well*, I. i. 214: "Born under Mars, when he was *predominant*."

Camillo, this great sir will yet stay longer.
Cam. You had much ado to make his anchor hold:
When you cast out, it still came home.
Leon. Didst note it?
Cam. He would not stay at your petitions; made
His business more material.
Leon. Didst perceive it?
[*Aside*] They 're here with me already; whispering, rounding
"Sicilia is a so-forth:" 'tis far gone,
When I shall gust it last.—How came 't, Camillo,
That he did stay?
Cam. At the good queen's entreaty.
Leon. At the queen's be 't: "good" should be pertinent;
But, so it is, it is not. Was this taken
By any understanding pate but thine?
For thy conceit is soaking, will draw in
More than the common blocks: not noted, is 't,
But of the finer natures? by some severals
Of head-piece extraordinary? lower messes
Perchance are to this business purblind? say.

213. *his*] *the* Hanmer. 215. *petitions; made*] *petitions made;* Pope.
217. [*Aside*] Hanmer.

214. *still*] ever, always.

214. *came home*] failed to hold.

216. *material*] urgent.

217. *They're here with me already*] The significance of this phrase was first indicated by Staunton, who explained that, in using these words, the king meant—"The people are already mocking me with this opprobrious gesture—the cuckold's emblem—with their fingers." Furness, in support of Staunton's interpretation, aptly quotes the words of Faunio to his master at the end of the fourth Act of Chapman's *May Day*: "As often as he turnes his backe to me, I shall be here V with him, that's certaine," where the symbol V represents the actor's fingers in making the symbol of the two horns of the cuckold. Furness also observes that in Hogarth's picture, "The Idle Apprentice," there is a representation of this gesture.

217. *rounding*] The meaning of this now obsolete word is almost identical with that of the preceding word, "whispering"; it may be rendered, "whispering with an air of mystery," thus preserving the idea of mystery which was early associated with the word "rune," from which the verb "to round" (properly *roun*, *rown*, from O.E. *rúnian*) is derived.

218. *so-forth*] Used, like the words *et cetera* in *Romeo and Juliet*, II. i. 38, to avoid using an opprobrious word.

219. *gust*] taste.

222. *so it is*] as it happens.

222. *taken*] perceived.

224. *For thy conceit is soaking*] Your intelligence is receptive, and takes in more than average brains.

225. *common blocks*] Leontes' language is highly metaphorical, and the allusion in "soaking," "draw in" and "common blocks" is to the absorbent quality of the wooden hat-blocks on which the crown of a hat is formed.

226. *severals*] individuals.

227. *lower messes*] those who sit on the lower seats at table; compare the phrase, "to sit below the salt-cellar."

Cam. Business, my lord? I think most understand
Bohemia stays here longer.
Leon. Ha!
Cam. Stays here longer.
Leon. Ay, but why?
Cam. To satisfy your highness, and the entreaties
Of our most gracious mistress.
Leon. Satisfy!
The entreaties of your mistress! satisfy!
Let that suffice. I have trusted thee, Camillo,
With all the nearest things to my heart, as well
My chamber-councils, wherein, priest-like, thou
Hast cleansed my bosom: I from thee departed
Thy penitent reform'd: but we have been
Deceived in thy integrity, deceived
In that which seems so.
Cam. Be it forbid, my lord!
Leon. To bide upon 't, thou art not honest; or,
If thou inclinest that way, thou art a coward,
Which hoxes honesty behind, restraining
From course required; or else thou must be counted
A servant grafted in my serious trust
And therein negligent; or else a fool
That seest a game play'd home, the rich stake drawn,
And takest it all for jest.
Cam. My gracious lord,
I may be negligent, foolish and fearful;
In every one of these no man is free,
But that his negligence, his folly, fear,
Among the infinite doings of the world,

230-1. Leon. *Ha!* Cam. *Stays here longer.* Leon. *Ay*] Leon. *Ha? stays here longer. Ay* Hanmer. 230. *Stays*] *Bohemia stays*, Capell. 236. *nearest things to*] Ff; *things nearest to*, Pope. *as well*] *with all* Hanmer; *as well as*, Capell. 238. *I from thee departed*] *I, from thee departed*, Ff. See note *infra*. 244. *hoxes*] *hockles*, Hanmer. 253. *Among*] F 1; *Amongst* Ff 2, 3, 4. *doings*] F 1; *doing* Ff 2, 3, 4.

237-8. I have restored the punctuation of the Folios in placing a comma after "councils" and a colon after "bosom," but not in placing a comma after "I." Most modern editors place a semicolon after "councils" and a comma after "bosom." Furness keeps the comma after "I," and regards this word as equivalent to "ay"—the intensive affirmation.

242. *bide upon*] insist upon. Compare Beaumont and Fletcher's *A King and No King*, IV. iii.:—

"Captain, thou art a valiant gentleman;
To abide upon 't, a very valiant man."

244. *hoxes*] hocks, cuts the hamstrings. Compare Wyclif's Bible (Josh. xi. 6, 9): "Thou schalt *hoxe* the horsis of hem."

Sometime puts forth. In your affairs, my lord,
If ever I were wilful-negligent,
It was my folly; if industriously
I play'd the fool, it was my negligence,
Not weighing well the end; if ever fearful
To do a thing, where I the issue doubted,
Whereof the execution did cry out
Against the non-performance, 'twas a fear
Which oft infects the wisest: these, my lord,
Are such allow'd infirmities that honesty
Is never free of. But, beseech your Grace,
Be plainer with me; let me know my trespass
By its own visage: if I then deny it,
'Tis none of mine.

Leon. Ha' not you seen, Camillo,—
But that 's past doubt, you have, or your eye-glass
Is thicker than a cuckold's horn,—or heard,—
For to a vision so apparent rumour
Cannot be mute,—or thought,—for cogitation
Resides not in that man that does not think,—
My wife is slippery? If thou wilt confess,
Or else be impudently negative,
To have nor eyes, nor ears, nor thought, then say
My wife's a hobby-horse; deserves a name
As rank as any flax-wench that puts to
Before her troth-plight: say 't and justify 't.

Cam. I would not be a stander-by to hear
My sovereign mistress clouded so, without
My present vengeance taken: 'shrew my heart,
You never spoke what did become you less
Than this; which to reiterate were sin
As deep as that, though true.

Leon. Is whispering nothing?

254. *forth. In*] Theobald; *forth in* F. *my lord*] Theobald; (*my lord*) Ff. 261. *non-performance*] *now-performance*, Heath. 272. *think*] *think it* Theobald, etc. 276. *hobby-horse*] Rowe (2); *holy-horse* Ff.

254. *puts forth*] appears. It was Theobald who first placed a full-stop after "forth." The Ff carry the sense on to the end of the line.

256. *industriously*] deliberately.

268. *eye-glass*] the crystalline lens of the eye.

270. *For to . . . apparent*] For in cases which are open to everybody to see.

273. *slippery*] unstable. Compare "All women are *slippery*" (Burton, *Anatomy of Melancholy*, 6th ed. p. 598).

277. *flax-wench*] female flax-worker.

281. *present*] instant.

284. *that*] *i.e.* the sin of which she is accused.

Is leaning cheek to cheek? is meeting noses?
Kissing with inside lip? stopping the career
Of laughter with a sigh?—a note infallible
Of breaking honesty;—horsing foot on foot?
Skulking in corners? wishing clocks more swift?
Hours, minutes? noon, midnight? and all eyes
Blind with the pin and web but theirs, theirs only,
That would unseen be wicked? is this nothing?
Why, then the world and all that 's in 't is nothing;
The covering sky is nothing; Bohemia nothing;
My wife is nothing; nor nothing have these nothings,
If this be nothing.

Cam. Good my lord, be cured
Of this diseased opinion, and betimes;
For 'tis most dangerous.

Leon. Say it be, 'tis true.

Cam. No, no, my lord.

Leon. It is; you lie, you lie:
I say thou liest, Camillo, and I hate thee,
Pronounce thee a gross lout, a mindless slave,
Or else a hovering temporizer, that
Canst with thine eyes at once see good and evil,
Inclining to them both: were my wife's liver
Infected as her life, she would not live
The running of one glass.

Cam. Who does infect her?

Leon. Why, he that wears her like her medal, hanging
About his neck, Bohemia; who, if I
Had servants true about me, that bare eyes
To see alike mine honour as their profits
Their own particular thrifts, they would do that
Which should undo more doing: ay, and thou,

285. [*meeting*] F 4; *meating* Ff 1-3; *meting* Thirlby. 290. *noon*] F 1; *the noon* Ff 2, 3, 4. 304. *wife's*] Rowe; *wives* Ff. 307. *medal*] Rowe; *medull* Ff 1, 2, 3; *medul* F 4; *a medal* Collier MS. 309. *bare*] Ff 1, 2, 3; *bear* F 4. 312. *ay*] Capell; *I* Ff.

286. *career*] free course properly an equestrian metaphor—a short gallop at full speed.

288. *horsing foot on foot*] setting one foot on another.

291. *pin and web*] the disease of cataract. Compare *King Lear*, III. iv. 120: "He gives the web and the pin, squints the eye, and makes the hare-lip."

302. *hovering*] wavering.

306. *glass*] hour-glass.

307. *her medal*] a medal of her. Compare *Henry VIII*. II. ii. 32:—

"A loss of her
That like a jewel has hung twenty years
About his neck."

311. *thrifts*] gains. Compare *Merchant of Venice*, I. iii. 51: "my well-won *thrift*."

His cupbearer,—whom I from meaner form
Have bench'd and rear'd to worship, who mayst see
Plainly as heaven sees earth and earth sees heaven,
How I am gall'd,—mightst bespice a cup,
To give mine enemy a lasting wink;
Which draught to me were cordial.

Cam. Sir, my lord,
I could do this, and that with no rash potion,
But with a lingering dram, that should not work
Maliciously, like poison: but I cannot
Believe this crack to be in my dread mistress,
So sovereignly being honourable.
I have loved thee,—

Leon. Make that thy question, and go rot!
Dost think I am so muddy, so unsettled,
To appoint myself in this vexation; sully
The purity and whiteness of my sheets,
Which to preserve is sleep, which being spotted
Is goads, thorns, nettles, tails of wasps;
Give scandal to the blood o' the prince my son,
Who I do think is mine and love as mine,
Without ripe moving to 't? Would I do this?
Could man so blench?

316. *mightst*] F 1; *thou mightst* Ff 2, 3, 4. 318. *Sir*] *Sure* Collier MS. 321. *Maliciously, like*] *Maliciously, like a* F 4. 324. *I have loved thee*] Theobald, Warburton and Johnson assign these words to Leontes, and make them a part of the speech which follows. In the Long MS. it stands: Leon. *Have I lov'd thee? Make that . . . rot!* 324. *go rot*] *go do't* Heath. 326. *vexation; sully*] *vexation? sully* Ff. 329. *thorns . . . tails*] *and thorns . . . and tails* Hanmer. 329. *wasps;*] *wasps? or would I* Capell.

314. *bench'd*] given a seat, a sure place, to.

317. *To give . . . wink*] to close my enemy's eyes in death. Compare *The Tempest*, II. i. 285: "To the perpetual *wink* for aye might put this ancient morsel."

323. *So . . . honourable*] who is so supremely honourable.

324. *Make that . . . question*] The words are somewhat obscure, but it is probable that the word "that" refers back to "this crack in my dread mistress."

326. *To appoint myself*] To understand the meaning of these words, we must bear in mind that the words "without ripe moving to 't" (v. 332) must be taken with them. I think Leontes means, Do you think I am in such a state of confusion as to make up my mind about this vexatious matter without sufficient reason? With this reflexive use of the verb "to appoint," in the sense of "to resolve, to make up one's mind," compare More, *Richard III.*: "If you appoint your selfe to tary here," and Crowley's *Waie to Wealth*: "Apointe thy selfe therefore to beare it."

333. *blench*] It is possible that this word is used in the sense of "to start aside," "swerve"; compare *Measure for Measure*, IV. v. 5: "Though sometimes you do *blench* from this to that." But the *New Eng. Dict.* quotes uses of the word down to 1400 in the sense of "deceive," "cheat," and it may be that Leontes means, "Could man so deceive himself?"

Cam. I must believe you, sir:
I do; and will fetch off Bohemia for 't;
Provided that, when he 's removed, your highness
Will take again your queen as yours at first,
Even for your son's sake; and thereby for sealing
The injury of tongues in courts and kingdoms
Known and allied to yours.

Leon. Thou dost advise me
Even so as I mine own course have set down:
I 'll give no blemish to her honour, none.

Cam. My lord,
Go then; and with a countenance as clear
As friendship wears at feasts, keep with Bohemia
And with your queen. I am his cupbearer:
If from me he have wholesome beverage,
Account me not your servant.

Leon. This is all:
Do 't, and thou hast the one half of my heart;
Do 't not, thou splitt'st thine own.

Cam. I 'll do 't, my lord.

Leon. I will seem friendly, as thou hast advised me. [*Exit.*

Cam. O miserable lady! But, for me,
What case stand I in? I must be the poisoner
Of good Polixenes: and my ground to do 't
Is the obedience to a master, one
Who, in rebellion with himself, will have
All that are his so too. To do this deed,
Promotion follows. If I could find example
Of thousands that had struck anointed kings
And flourish'd after, I 'ld not do 't; but since
Nor brass nor stone nor parchment bears not one,
Let villany itself forswear 't. I must
Forsake the court: to do 't, or no, is certain
To me a break-neck. Happy star reign now!

334. *fetch off*] Used here as an euphemism for "kill."

337-8. *for sealing . . . tongues*] in order to silence injurious tongues.

348. *Do 't . . . heart*] In *Pandosto* Franion the cupbearer is promised "a thousand crowns of yearly revenue" if he will poison Egistus.

352. *case*] position.

356. *so*] in rebellion.

358. *anointed kings*] Sir William Blackstone found in this reference to the slaying of anointed kings evidence that the play could not have been written during the reign of Elizabeth, inasmuch as the passage would have been intolerable in the ears of one who had put Mary Queen of Scots to death. But the evidence for a date of composition after 1603 rests on surer ground than this.

363. *break-neck*] Used figuratively for

Here comes Bohemia.

Re-enter POLIXENES.

Pol. This is strange: methinks
My favour here begins to warp. Not speak?
Good day, Camillo.
Cam. Hail, most royal sir!
Pol. What is the news i' the court?
Cam. None rare, my lord.
Pol. The king hath on him such a countenance
As he had lost some province, and a region
Loved as he loves himself: even now I met him
With customary compliment; when he,
Wafting his eyes to the contrary, and falling
A lip of much contempt, speeds from me and
So leaves me, to consider what is breeding
That changes thus his manners.
Cam. I dare not know, my lord.
Pol. How! dare not! do not. Do you know, and dare not?
Be intelligent to me: 'tis thereabouts;
For, to yourself, what you do know, you must,
And cannot say, you dare not. Good Camillo,
Your changed complexions are to me a mirror
Which shows me mine changed too; for I must be
A party in this alteration, finding
Myself thus alter'd with 't.
Cam. There is a sickness
Which puts some of us in distemper; but
I cannot name the disease; and it is caught
Of you that yet are well.
Pol. How! caught of me!

364. *Re-enter Polixenes*] *Enter Polixenes* Ff. 365. *My*] *Me* F 2. 366. *Hail*] *Hoyle* F 2. 376. *my lord*] om. Hanmer. 377. *do not*] *dare not* Hanmer. 379. *you do*] Ff 1, 2; *do you* Ff 3, 4.

destruction, ruin; compare W. Dell, *The Way of Peace*, 115 (1649): "The very *breakneck* of the Churches peace and unity."

363. *Happy . . . now*] Good fortune attend me. The reference is to the entrance of Polixenes.

365. *warp*] become distorted. Compare the transitive use of the word in *All's Well that Ends Well*, v. iii. 49:—
"His scornful perspective . . .
Which warped the line of every other favour."

372. *Wafting . . . contrary*] Turning his glance in the opposite direction.

372. *falling*] letting fall.

378. *Be intelligent . . . thereabouts*] Furness paraphrases thus: "Be intelligible—it must be something of this nature: that you know and dare not tell." Compare *Antony and Cleopatra*, II. x. 29: "Ay, are you *thereabouts*?"

379. *you must*] you must know.

381. *Your changed complexions*] the pale faces of you and Leontes.

Make me not sighted like the basilisk :
I have look'd on thousands, who have sped the better
By my regard, but kill'd none so. Camillo,—
As you are certainly a gentleman ; thereto
Clerk-like experienc'd, which no less adorns
Our gentry than our parents' noble names,
In whose success we are gentle,—I beseech you,
If you know aught which does behove my knowledge
Thereof to be inform'd, imprison 't not
In ignorant concealment.

Cam. I may not answer.

Pol. A sickness caught of me, and yet I well !
I must be answer'd. Dost thou hear, Camillo ?
I conjure thee, by all the parts of man
Which honour does acknowledge, whereof the least
Is not this suit of mine, that thou declare
What incidency thou dost guess of harm
Is creeping toward me ; how far off, how near ;
Which way to be prevented, if to be ;
If not, how best to bear it.

Cam. Sir, I will tell you ;
Since I am charged in honour and by him
That I think honourable : therefore mark my counsel,
Which must be ev'n as swiftly follow'd as
I mean to utter it, or both yourself and me
Cry lost, and so good night !

Pol. On, good Camillo.

Cam. I am appointed him to murder you.

Pol. By whom, Camillo ?

Cam. By the king.

Pol. For what ?

389. *I have*] Ff 1, 4 ; *I* Ff 2, 3 ; *I 've* Pope. 392. *experienc'd*] F 1 ; *expedienc'd* Ff 2, 3, 4. 405. *if to be*] *if it be* Theobald. 410. *me*] *I* Collier MS. 412. *I am appointed him*] F 1 ; *I appointed him* Ff 2, 3, 4 ; *I am appointed by him* Long MS. ; *I am appointed, sir*, Hanmer.

388. *basilisk*] Halliwell illustrated the allusion by the following quotation from Holland's *Plinie*, xxix. cap. 4 : "Yea, and (by report) if he [the *basilisk*] do but set his eie on a man, it is enough to take away his life." We may also compare *Cymbeline*, II. iv. 107 :—

"It is a *basilisk* unto mine eye,
Kills me to look on it."

394. *In whose success*] in succession from whom.

400. *all the parts of man*] "all the duties imposed by honour on man" (Furness).

412. *I am appointed him to murder you*] I am appointed as the person who is to murder you. There is no need to amend the reading of the first Folio. Shakespeare's use of personal pronouns where nouns are now needed is very common ; compare *Twelfth Night*, I. v. 259 : "Lady, you are the cruel'st she alive."

Cam. He thinks, nay, with all confidence he swears,
As he had seen 't, or been an instrument
To vice you to 't, that you have touch'd his queen
Forbiddenly.

Pol. O then, my best blood turn
To an infected jelly, and my name
Be yoked with his that did betray the Best!
Turn then my freshest reputation to
A savour that may strike the dullest nostril
Where I arrive, and my approach be shunn'd,
Nay, hated too, worse than the great'st infection
That e'er was heard or read!

Cam. Swear his thought over
By each particular star in heaven and
By all their influences, you may as well
Forbid the sea for to obey the moon,
As or by oath remove or counsel shake
The fabric of his folly, whose foundation
Is piled upon his faith, and will continue
The standing of his body.

Pol. How should this grow?

Cam. I know not: but I am sure 'tis safer to
Avoid what 's grown than question how 'tis born.
If therefore you dare trust my honesty,
That lies enclosed in this trunk, which you
Shall bear along impawn'd, away to-night!
Your followers I will whisper to the business;
And will by twos and threes at several posterns,

416. *To vice*] *To 'ntice* Heath. 424. *his thought*] *this though* Theobald; *this thought* Theobald conj.

416. *vice*] Heath and others have proposed to read *'ntice* or *'tice* for *vice*. This is needless, and the word "vice" is used here in the sense of to screw tight as in a vice. In *Twelfth Night*, v. i. 116-7, there is a very similar figure of speech, with the word "screw" for "vice":—

"I partly know the instrument
That screws me from my true place in your favour."

The use of the word "instrument" in both passages makes the figure quite clear.

419. *his . . . Best*] The reference is to Judas's betrayal of Jesus.

424. *Swear his thought over . . .*] In *Twelfth Night*, v. i. 261, Viola says: "And all those sayings I will over-swear," where the meaning of *overswear* is "swear over again." If we read "*this* thought" for "his thought" in our passage, it would be possible to interpret *swear over* in the same way. But if we keep to the Ff, we must explain *swear over* as *outswear*.

425. *By . . . heaven, etc.*] By calling every star in heaven to witness.

430-1. *continue . . . body*] last as long as his body lasts.

431. *How should this grow*] How could this suspicion have arisen and developed.

435. *trunk*] body.

436. *impawn'd*] as a pledge of good faith.

Clear them o' the city. For myself, I 'll put
My fortunes to your service, which are here
By this discovery lost. Be not uncertain;
For, by the honour of my parents, I
Have utter'd truth: which if you seek to prove,
I dare not stand by; nor shall you be safer
Than one condemned by the king's own mouth:
Thereon his execution sworn.

Pol. I do believe thee:
I saw his heart in 's face. Give me thy hand:
Be pilot to me and thy places shall
Still neighbour mine. My ships are ready, and
My people did expect my hence departure
Two days ago. This jealousy
Is for a precious creature: as she 's rare,
Must it be great; and, as his person 's mighty,
Must it be violent; and, as he does conceive
He is dishonour'd by a man which ever
Profess'd to him, why, his revenges must
In that be made more bitter. Fear o'ershades me:
Good expedition be my friend, and comfort
The gracious queen, part of his theme, but nothing
Of his ill-ta'en suspicion! Come, Camillo;

444. *by*] *by 't* Hanmer. 445. *condemned*] Ff 2, 3, 4; *condemn'd* F 1. 445-6. *mouth: Thereon his*] F; *mouth, thereon His* Capell, etc.; see note *infra*. 448. *places*] *paces* Malone. 451. *jealousy*] *jealousy of his* Walker. 458. *and*] *Heav'n* Hanmer. 458-9. *comfort . . . theme*] *consort . . . throne* Jackson. 459. *queen*] *queen's;* Warburton. 459. *theme*] *dream* Collier MS.

441. *discovery*] disclosure.

444. *I dare not stand by*] Deighton paraphrases, "I dare not stay to see the result." Hanmer's substitution of *by 't* for *by* is unnecessary.

446. *Thereon . . . sworn*] I follow the Folios in regarding "Thereon" as the first word in line 446. Most editors from Capell onwards have removed it to the position of the final word in line 445. The meaning of the clause is, as Deighton points out, "whose death, as a sequel to his conviction, has been predetermined."

448. *places*] There is no need whatever to read "paces." By "places" is meant either "places of abode," or "positions in life."

456. *Profess'd*] made great professions of love. With this use of the verb, compare *Julius Cæsar*, I. ii. 77:—

"If you know
That I profess myself in banqueting
To all the rout, then hold me dangerous."

458-60. *Good expedition . . . suspicion*] This passage has been pronounced corrupt by many editors, and various emendations have been suggested, some of which will be found in the textual notes above. Furness, however, stoutly declares that the text needs no emendation and interprets the general situation, as well as the actual passage in the text, in the following way: "It is necessary that we should retain our respect for Polixenes, and it is a dramatic necessity that he should be removed from the scene. There can be no friendly leave-taking from Leontes, still less can there be a hostile one. Polixenes must go away by stealth, there is no other course. But, to save himself

I will respect thee as a father if
Thou bear'st my life off hence: let us avoid.
Cam. It is in mine authority to command
The keys of all the posterns: please your highness
To take the urgent hour. Come, sir, away.
[*Exeunt.*

465. *hour. Come*] *hour.* Pol. *Come* Long MS.

by flight, and purposely to leave behind the queen to bear the full brunt of Leontes' revenge, would be contemptible, and forfeit every atom of our respect for him. He must be represented as entirely ignorant that Hermione is included in the worst suspicion of the king, and likewise as fully impressed with the idea that this flight of his is all that is needed eventually to restore sunshine to the court. Through his veneration almost for Hermione, he knew that her gentle heart must suffer some pang over such an unhappy ending of a visit which had been throughout unclouded, and prolonged at her earnest entreaty. Some comfort she will therefore need, and this she will find in his safe departure. His stealthy flight, abhorrent as it is to him, when thus incited by a chivalrous devotion to Hermione, appears in the light of a self-sacrifice, and instead of tarnishing our admiration for him, serves but to brighten it. Taking this view of the dramatic situation, the lines before us seem to me intelligible as they stand, without emendation. 'May my hasty departure,' says Polixenes in effect, 'prove my best course, and bring what comfort it may to the gracious queen, whose name cannot but be linked with mine in the king's thoughts, but who is not yet the fatal object of his ill-founded suspicion.'" Furness's explanation of the passage, though it may at first seem like special pleading, is undoubtedly a possible explanation of the passage; and it has the inestimable advantage of representing Polixenes' conduct at this point in the story in an altogether favourable light.

462. *avoid*] depart.

ACT II

SCENE I.—*A room in Leontes' Palace.*

Enter HERMIONE, MAMILLIUS, *and Ladies.*

Her. Take the boy to you : he so troubles me,
'Tis past enduring.
First Lady. Come, my gracious lord,
Shall I be your playfellow?
Mam. No, I 'll none of you.
First Lady. Why, my sweet lord?
Mam. You 'll kiss me hard, and speak to me as if
I were a baby still. I love you better.
Sec. Lady. And why so, my lord?
Mam. Not for because
Your brows are blacker ; yet black brows, they say,
Become some women best, so that there be not
Too much hair there, but in a semicircle,
Or a half-moon made with a pen.
Sec. Lady. Who taught ' this!
Mam. I learn'd it out of women's faces. Pray now
What colour are your eyebrows?
First Lady. Blue, my lord.

[*A room* . . .] *The Palace* Theobald. *Enter* . . .] *Enter Hermione, Mamillius, Ladies : Leontes, Antigonus, Lords*, Ff (*Lord*, Ff 2, 3, 4). 7. *my lord*] *pray, my lord* Hanmer ; *my good lord* Steevens. 10. *semicircle*] *cemicircle* F 1. 11. *taught' this*] F 1 ; *taught this* Ff 2, 3, 4 ; *taught you this*, Rowe, etc. 13. *are*] F 1 ; *be* Ff 2, 3, 4.

ACT II. SCENE I.

1. *Take the boy* . . .] The conversation between Hermione, Mamillius and the court ladies has been developed by Shakespeare out of the following simple words in *Pandosto* : "Comming to the queenes lodging, they found her playing with her yong sonne Garinter."

11. *Who taught ' this*] This is the reading of the first Folio, and indicates by means of its apostrophe that the word *you* or *ye* is, for metrical reasons, to be elided in pronunciation. Rowe and later editors have restored the "you" in full, but have thereby weakened the scansion of the line. Furness illustrates from *King Lear* : "This ' a good block" (for "This is a good block"), from *The Tempest* : 'Let 's all sink with ' king" (for "with the king"), and also from the present play.

Mam. Nay, that 's a mock: I have seen a lady's nose
That has been blue, but not her eyebrows.
First Lady. Hark ye;
The queen your mother rounds apace: we shall
Present our services to a fine new prince
One of these days; and then you 'ld wanton with us,
If we would have you.
Sec. Lady. She is spread of late
Into a goodly bulk: good time encounter her!
Her. What wisdom stirs amongst you? Come, sir, now
I am for you again: pray you, sit by us,
And tell 's a tale.
Mam. Merry or sad shall 't be?
Her. As merry as you will.
Mam. A sad tale 's best for winter: I have one
Of sprites and goblins.
Her. Let 's have that, good sir.
Come on, sit down: come on, and do your best
To fright me with your sprites; you 're powerful at it.
Mam. There was a man—
Her. Nay, come, sit down; then on.
Mam. Dwelt by a churchyard: I will tell it softly;
Yond crickets shall not hear it.
Her. Come on, then,
And give 't me in mine ear.

Enter LEONTES, *with* ANTIGONUS, *Lords, and others.*

Leon. Was he met there? his train? Camillo with him?
First Lord. Behind the tuft of pines I met them; never
Saw I men scour so on their way: I eyed them
Even to their ships.
Leon. How blest am I

18. *you 'ld*] *you 'l* F 4; *you 'll* Rowe. 25-26. *I have one . . . goblins*] This is Dyce's arrangement of the lines; the Ff read as one line, ending the preceding line at *winter.* 31-32. *Come on . . . ear*] This is Capell's arrangement of the lines; the Ff read as one line. 32. *Enter Leontes . . .*] Capell; F 1 omits; *Enter L.* Ff 2, 3, 4. 34. *First Lord*] Capell (and throughout the scene); *Lord*, Ff.

25. *A sad . . . winter*] Halliwell illustrates this thought by a passage from the Dedicatory Epistle to the old play, *Tancred and Gismund:* "And now that weary winter is come upon us . . . if it be true that the motions of our mind follow the temperature of the air wherein we live, then I think the perusing of some mournful matter . . . will refresh your wits in a gloomy day and ease your weariness of the lowering night."

31. *crickets*] The reference, as Furness points out, is to the ladies "with their tittering, and chirping laughter." The proverbial phrase, "As merry as crickets," occurs in Shakespeare, *1 Henry IV.* II. iv. 100.

In my just censure, in my true opinion!
Alack, for lesser knowledge! how accursed
In being so blest! There may be in the cup
A spider steep'd, and one may drink, depart,
And yet partake no venom; for his knowledge
Is not infected: but if one present
The abhorr'd ingredient to his eye, make known
How he hath drunk, he cracks his gorge, his sides,
With violent hefts. I have drunk, and seen the spider.
Camillo was his help in this, his pander:
There is a plot against my life, my crown;
All 's true that is mistrusted: that false villain
Whom I employ'd was pre-employ'd by him:
He has discover'd my design, and I
Remain a pinch'd thing; yea, a very trick
For them to play at will. How came the posterns
So easily open?

First Lord. By his great authority;
Which often hath no less prevail'd than so
On your command.

Leon. I know 't too well.
Give me the boy: I am glad you did not nurse him:
Though he does bear some signs of me, yet you
Have too much blood in him.

Her. What is this? sport?

Leon. Bear the boy hence; he shall not come about her;
Away with him! and let her sport herself
With that she 's big with; for 'tis Polixenes
Has made thee swell thus.

Her. But I 'ld say he had not,
And I 'll be sworn you would believe my saying,
Howe'er you lean to the nayward.

Leon. You, my lords,

40. *drink, depart*] *drink; depart* Ff; *drink a part* Collier MS. 51. *pinch'd*] *perch'd* Jackson conj. 62. *But I 'ld*] *I 'd but* Hanmer.

37. *censure*] judgment.

38. *Alack . . . knowledge!*] Johnson paraphrases, "O that my *knowledge* were less."

40. *A spider steep'd*] Compare Middleton's *No Wit like a Woman's*, II. i.:—
"Even when my lip touch'd the contracting cup,
Even then to see the *spider*."

45. *hefts*] heavings.

46. *pander*] This word, as Shakespeare himself explains in *Troilus and Cressida*, III. ii. 210, is derived from the character of Pandarus in Chaucer's *Troilus and Criseyde*.

51. *pinch'd*] contracted. Leontes means that his power of free action is contracted.

62. *But I 'ld say*] I need only say.

64. *to the nayward*] towards denial. This is the only use of the word recorded by the *New Eng. Dict.*

Look on her, mark her well: be but about
To say "she is a goodly lady," and
The justice of your hearts will thereto add
"'Tis pity she's not honest, honourable:"
Praise her but for this her without-door form,
Which on my faith deserves high speech, and straight
The shrug, the hum or ha, these petty brands
That calumny doth use; O, I am out,
That mercy does, for calumny will sear
Virtue itself: these shrugs, these hums and ha's,
When you have said "she's goodly," come between,
Ere you can say "she's honest:" but be't known,
From him that has most cause to grieve it should be,
She's an adulteress.

Her. Should a villain say so,
The most replenish'd villain in the world,
He were as much more villain: you, my lord,
Do but mistake.

Leon. You have mistook, my lady,
Polixenes for Leontes: O thou thing!
Which I'll not call a creature of thy place,
Lest barbarism, making me the precedent,
Should a like language use to all degrees,
And mannerly distinguishment leave out
Betwixt the prince and beggar: I have said
She's an adulteress; I have said with whom:
More, she's a traitor, and Camillo is
A federary with her; and one that knows,
What she should shame to know herself
But with her most vile principal, that she's
A bed-swerver, even as bad as those

68. *honest, honourable*] *honest: honourable* Ff; *honest-honourable* Walker, Dyce. 73. *sear*] *fear* Rowe (2). 84. *Lest*] *Least* Ff. 90. *federary*] *feodary* Collier. 92. *vile*] *vild* Ff. 93. *bed-swerver*] *bed-swarver* Ff.

69. *her without-door form*] Walker compares *Cymbeline*, I. vi. 15: "All of her, that is out of door, most rich."

71. *brands*] signs of infamy. Compare Prynne, *Cens. Cozens*, 98: "Are they not a public *brand* and blemish to our Church?"

72. *O, I am out*] I am wrong.

73. *That mercy does*] I should say, these petty brands that mercy, not calumny, uses . . .

83. *a creature of thy place*] "one occupying your lofty position" (Deighton).

86. *mannerly distinguishment*] polite distinctions.

90. *federary*] confederate, accomplice. Malone and Collier proposed to read "feodary," which has the same significance. There is no other record of "federary" in Shakespeare or elsewhere, but the word *fedarie* or *fœdarie* occurs in *Measure for Measure* and *Cymbeline*. "Art thou a fœdarie for this act" (*Cymbeline*, III. ii. 21).

That vulgars give bold'st titles; ay, and privy
To this their late escape.
Her. No, by my life,
Privy to none of this. How will this grieve you,
When you shall come to clearer knowledge, that
You thus have publish'd me! Gentle my lord,
You scarce can right me throughly then to say
You did mistake.
Leon. No; if I mistake
In those foundations which I build upon,
The centre is not big enough to bear
A school-boy's top. Away with her, to prison!
He who shall speak for her is afar off guilty
But that he speaks.
Her. There's some ill planet reigns:
I must be patient till the heavens look
With an aspect more favourable. Good my lords,
I am not prone to weeping, as our sex
Commonly are; the want of which vain dew
Perchance shall dry your pities: but I have
That honourable grief lodged here which burns
Worse than tears drown: beseech you all, my lords,
With thoughts so qualified as your charities
Shall best instruct you, measure me; and so
The king's will be perform'd!
Leon. Shall I be heard?
Her. Who is't that goes with me? Beseech your highness,
My women may be with me; for you see
My plight requires it. Do not weep, good fools;
There is no cause: when you shall know your mistress
Has deserved prison, then abound in tears
As I come out: this action I now go on
Is for my better grace. Adieu, my lord:

94. *That vulgars*] *That vulgar* F 4, Rowe; *The vulgar* Hanmer. 99. *then to*] *than to* Rowe. 104. *afar off*] *a farre-off* Ff 1, 2; *afar off* F 3; *afar-off* F 4; *far off* Pope; *far of* Theobald. 105. *But*] *In* Hanmer.

94. *vulgars*] vulgar people.

102. *centre*] the centre of the earth.

104. *afar off guilty*] Johnson renders "guilty in a remote degree." The meaning seems to be that the man who speaks for Hermione, shall, by the mere act of speaking on her behalf, be considered as in some degree, or indirectly, a sharer in her guilt; compare *Merry Wives of Windsor*, I. i. 215: "A kind of tender, made afar off [*i.e.* indirectly] by Sir Hugh here."

115. *heard*] obeyed.

118. *fools*] Used here, as in the famous passage from *King Lear*, V. iii. 307, "And my poor fool is hang'd," as a term of endearment.

121. *action*] The word is used in a legal sense—indictment, accusation.

I never wish'd to see you sorry; now
I trust I shall. My women, come; you have leave.

Leon. Go, do our bidding; hence!
[*Exit Queen, guarded; with Ladies.*

First Lord. Beseech your highness, call the queen again.

Ant. Be certain what you do, sir, lest your justice
Prove violence; in the which three great ones suffer,
Yourself, your queen, your son.

First Lord. For her, my lord,
I dare my life lay down and will do 't, sir,
Please you to accept it, that the queen is spotless
I' the eyes of heaven and to you; I mean,
In this which you accuse her.

Ant. If it prove
She 's otherwise, I 'll keep my stables where
I lodge my wife; I 'll go in couples with her;
Than when I feel and see her no farther trust her;
For every inch of woman in the world,
Ay, every dram of woman's flesh is false,
If she be.

Leon. Hold your peaces.

First Lord. Good my lord,—

Ant. It is for you we speak, not for ourselves:
You are abused, and by some putter-on
That will be damn'd for 't; would I knew the villain,
I would land-damn him. Be she honour-flaw'd,

125. [*Exit Queen* . . .] Theobald, omit Ff. 127 *lest*] Ff 3, 4; *least* Ff 1, 2. 134. *stables*] *stable* F 4; *my stable-stand* Hanmer, *me stables* Collier MS., *my stables*, or *stablers* Camb. Edd. 136. *Than*] Pope, *Then* Ff. 136. *farther*] F 1; *further* Ff 2, 3, 4. 141 *abused, and by*] F 1; *abus'd, by* Ff 2, 3, 4; *abused by* Rowe. 143. *land damn*] F 4, *Land-damne* Ff 1, 2, 3; *land-damm* Hanmer, *lamback* Collier, *laudanum* Farmer, *live-damn* Walker; *half-damn* Heath.

134-5. *I 'll keep . . . couples with her*] This is a difficult passage, and almost every editor has an interpretation of his own. That of Malone is one of the most reasonable, and it reads as follows: "If Hermione prove unfaithful, I 'll never trust my wife out of my sight; I 'll always go *in couples* with her; and in that respect my house shall resemble a stable, where dogs are kept in pairs." In defence of this interpretation, Malone adds: "Though a *kennel* is a place where a *pack* of hounds is kept, every one, I suppose, as well as our author, has occasionally seen dogs tied up in couples under the manger of a stable . . ." "Stables" or "stable," however, may mean *station—stabilis statio*—and two distinct propositions may be intended: "I 'll keep my station in the same place where my wife is lodged; I 'll run everywhere with her, like dogs that are coupled together."

141. *putter-on*] instigator.

143. *land-damn*] Much discussion has arisen with regard to this word, and, as the textual note shows, various emendations have been suggested, none of them very satisfactory. It may be that the word is a misprint, and those who hold this view suggest that the occurrence of the word *damn'd* in the preced-

I have three daughters; the eldest is eleven;
The second and the third, nine, and some five;
If this prove true, they 'll pay for 't: by mine honour,
I 'll geld 'em all; fourteen they shall not see,
To bring false generations: they are co-heirs,
And I had rather glib myself than they
Should not produce fair issue.

Leon. Cease; no more.
You smell this business with a sense as cold
As is a dead man's nose: but I do see 't and feel 't
As you feel doing thus; and see withal
The instruments that feel.

Ant. If it be so,
We need no grave to bury honesty:
There 's not a grain of it the face to sweeten
Of the whole dungy earth.

Leon. What! lack I credit?

First Lord. I had rather you did lack than I, my lord,
Upon this ground; and more it would content me
To have her honour true than your suspicion,
Be blamed for 't how you might.

Leon. Why, what need we
Commune with you of this, but rather follow

145 *nine, and some five*] *nine and sonnes five*, Ff 2, 3, 4. 160. *her*] *your* Rowe (2). 162. *of*] F 1; *for* Ff 2, 3, 4.

ing line may account for the printer's repetition of the word in the form *land-damn* in line 143 But much may be said for the view that Shakespeare is here making use of an obsolete dialect word, and a correspondent to *Notes and Queries* (7th ser. xii. 160) asserts that "near half a century ago the word *land-damn* was not unknown in the folk-speech of the West Riding of Yorkshire." Dr. Joseph Wright records the forms *landam* and *landan*, as well as the compounds *landam-lantan* and *lantan-rantan* as obsolete words of Gloucestershire speech, the meaning of which is "to abuse with rancour." This meaning would suit well with the present passage. See *English Dialect Dictionary* and Huntley's *Glossary of the Cotswold Dialect*.

148. *false generations*] bastard children.

149. *glib*] geld.

153. *As you feel doing thus*] The meaning of this and of the following words is obscure. Henley's suggestion is that Leontes makes with his fingers the sign of cuckoldry on Antigonus' forehead; see I. ii 217, and note. E. M. Dey, on the other hand, argues that *doing thus* plainly refers to Antigonus, and not to Leontes, and interprets the words "as you (Antigonus) feel (in) doing thus," *i.e.* in making it impossible for your daughters to bring false generations.

153-4. *and see . . . The instruments that feel*] If Henley's interpretation be accepted, we must understand that the reference here is to the fingers. On the other hand, Dey interprets the line as follows "And, what is more, I see those things in present conditions which are instrumental in making me feel."

159. *Upon this ground*] in this matter.

Our forceful instigation? Our prerogative
Calls not your counsels, but our natural goodness
Imparts this; which if you, or stupified,
Or seeming so, in skill, cannot or will not
Relish a truth like us, inform yourselves
We need no more of your advice: the matter,
The loss, the gain, the ordering on 't, is all
Properly ours.

Ant. And I wish, my liege,
You had only in your silent judgement tried it,
Without more overture.

Leon. How could that be?
Either thou art most ignorant by age,
Or thou wert born a fool. Camillo's flight,
Added to their familiarity,
Which was as gross as ever touch'd conjecture,
That lack'd sight only, nought for approbation
But only seeing, all other circumstances
Made up to the deed,—doth push on this proceeding:
Yet, for a greater confirmation,
For in an act of this importance 'twere
Most piteous to be wild, I have dispatch'd in post
To sacred Delphos, to Apollo's temple,
Cleomenes and Dion, whom you know
Of stuff'd sufficiency: now from the oracle
They will bring all; whose spiritual counsel had,
Shall stop or spur me. Have I done well?

First Lord. Well done, my lord.

Leon. Though I am satisfied and need no more
Than what I know, yet shall the oracle

169-70. *on 't, is all Properly*] Theobald; *on 't, Is all properly* Ff; *on 't Is properly all* Pope. 182. *I have*] *I hane* F 1. 184. *Cleomenes*] The Ff read *Cleomines* here and throughout: *Dion*] F 1; *Deon* Ff 2, 3, 4. 187. *me*] *me on* Hanmer.

164. *Calls*] calls for.

166. *skill*] The word is used here in its original sense of discernment.

172. *overture*] publicity, discovery. Compare *King Lear*, III. vii. 89:—

"It was he
That made the *overture* of thy treasons to us."

176. *as ever touch'd conjecture*] as conjecture ever put to the test. Compare *Othello*, IV. iii. 81:—

"I have a suit,
Wherein I mean to touch your love indeed."

177. *approbation*] proof.

182-3. *I have dispatch'd . . . temple*] In *Pandosto* messengers are sent to "the Isle of Delphos," not at the suggestion of the jealous husband, but at that of the wrongly accused wife.

185. *stuff'd sufficiency*] abundant ability.

186. *had*] when received.

Give rest to the minds of others, such as he
Whose ignorant credulity will not
Come up to the truth. So have we thought it good
From our free person she should be confined,
Lest that the treachery of the two fled hence
Be left her to perform. Come, follow us;
We are to speak in public; for this business
Will raise us all.

Ant. [*Aside*] To laughter, as I take it,
If the good truth were known. [*Exeunt.*

SCENE II.—*A prison.*

Enter PAULINA, *a Gentleman, and Attendants.*

Paul. The keeper of the prison, call to him;
Let him have knowledge who I am. [*Exit Gent.*
Good lady,
No court in Europe is too good for thee;
What dost thou then in prison?

Re-enter Gentleman, with the Gaoler.

Now, good sir,
You know me, do you not?

Gaol. For a worthy lady
And one who much I honour.

Paul. Pray you, then,
Conduct me to the queen.

Gaol. I may not, madam:
To the contrary I have express commandment.

Paul. Here 's ado,
To lock up honesty and honour from

193. *have we*] Ff 1, 2; *we have* Ff 3, 4. 198. [*Aside*] Hanmer.

SCENE II.

A prison] Pope; *Outer room of a prison* Capell. *Enter Paulina* . . .] Hanmer; *Enter Paulina, a Gentleman, Gaoler, Emilia* Ff. 2. *who*] F 1; *whom* Ff 2, 3, 4. 4. *Re-enter* . . .] Rowe; om. Ff. 6. *who*] Ff 1; *whom* Ff 2, 3, 4. 9-10. *Here 's . . . from*] arranged as in Hanmer; one line in Ff.

191. *he*] The reference may be, as Furness thinks, to Antigonus, but Shakespeare also used the pronoun in an indefinite sense—any man.

194. *free*] accessible to everybody.

195-6. *treachery . . . perform*] Leontes implies that Hermione is a conspirer with Polixenes and Camillus in the plot against his crown and life.

198. *raise*] rouse. Compare *Othello*, I. ii. 19: "Those are the raised father and his friends."

SCENE II.

2. *who*] "The change by F 2 of this 'who' to 'whom' seems to show that not until nine years after F 1 was printed, were compositors fully aware that in certain cases the relative pronoun must be inflected" (Furness).

The access of gentle visitors! Is 't lawful, pray you,
To see her women? any of them? Emilia?

Gaol. So please you, madam,
To put apart these your attendants, I
Shall bring Emilia forth.

Paul. I pray now, call her.
Withdraw yourselves. [*Exeunt Gentleman and Attendants.*

Gaol. And, madam,
I must be present at your conference.

Paul. Well, be 't so, prithee. [*Exit Gaoler.*
Here's such ado to make no stain a stain
As passes colouring.

Re-enter Gaoler, with EMILIA.

Dear gentlewoman,
How fares our gracious lady?

Emil. As well as one so great and so forlorn
May hold together: on her frights and griefs,
Which never tender lady hath borne greater,
She is something before her time deliver'd.

Paul. A boy?

Emil. A daughter; and a goodly babe,
Lusty and like to live: the queen receives
Much comfort in 't; says, "My poor prisoner,
I am innocent as you."

Paul. I dare be sworn:
These dangerous unsafe lunes i' the king, beshrew them!
He must be told on 't, and he shall: the office
Becomes a woman best; I'll take 't upon me:
If I prove honey-mouth'd, let my tongue blister,
And never to my red-look'd anger be
The trumpet any more. Pray you, Emilia,
Commend my best obedience to the queen:
If she dares trust me with her little babe,

11-13. Hanmer ends the lines *lawful . . . them? . . . madam.* 14. *apart*] *a-part* Ff 1, 2, 3; *a part* F 4. 15. *pray now*] F 1; *pray you now* Ff 2, 3, 4. 16. [*Exeunt . . .*] om. Ff. 20. *Re-enter . . .*] Capell; om. F 1; *Enter Emilia* Ff 2, 3, 4. 21. *our*] *one* F 2. 30. *unsafe*] *unsane* Collier MS. 31. *on 't*] *of it* Pope.

20. *passes colouring*] "outdoes all the arts of painting" (Herford).

23. *on*] following on.

30. *lunes*] fits of lunacy. Compare *Troilus and Cressida*, II. iii. 140:—

"And underwrite in an observing kind
His humorous predominance; yea, watch
His pettish *lunes*," etc.

The person referred to here is Achilles.

I 'll show 't the king and undertake to be
Her advocate to the loud'st. We do not know
How he may soften at the sight o' the child:
The silence often of pure innocence
Persuades when speaking fails.

Emil. Most worthy madam,
Your honour and your goodness is so evident,
That your free undertaking cannot miss
A thriving issue: there is no lady living
So meet for this great errand. Please your ladyship
To visit the next room, I 'll presently
Acquaint the queen of your most noble offer;
Who but to-day hammer'd of this design,
But durst not tempt a minister of honour,
Lest she should be denied.

Paul. Tell her, Emilia,
I 'll use that tongue I have: if wit flow from 't
As boldness from my bosom, let 't not be doubted
I shall do good.

Emil. Now be you blest for it!
I 'll to the queen: please you, come something nearer.

Gaol. Madam, if 't please the queen to send the babe,
I know not what I shall incur to pass it,
Having no warrant.

Paul. You need not fear it, sir:
This child was prisoner to the womb, and is
By law and process of great nature thence
Freed and enfranchised; not a party to
The anger of the king, nor guilty of,
If any be, the trespass of the queen.

Gaol. I do believe it.

Paul. Do not you fear: upon mine honour, I
Will stand betwixt you and danger. [*Exeunt.*

49. *hammer'd of*] *hammer'd on* Hanmer. 51. *Lest*] Rowe; *Least* Ff. 53. *let 't*] Ff 3, 4; *le 't* Ff 1, 2. 59. *This child*] *The child* Rowe. 66. *betwixt*] *'twixt* Pope.

44. *free*] generous.

47. *presently*] immediately.

49. *hammer'd of*] hammered on, kept on urging. Compare *Two Gentlemen of Verona*, I. iii. 18: "That whereon this month I have been hammering."

50. *tempt*] solicit.

55. *come something nearer*] "The only explanation which I can find for this sentence is that Paulina is not actually inside the prison, but stands without at the gate or entrance, and Emilia asks her to enter or come further within it" (Furness).

57. *what I shall . . . pass it*] what penalty I shall incur by letting the babe pass.

63. *If any be*] if there be any guilt.

SCENE III.—*A room in Leontes' Palace.*

Enter LEONTES, ANTIGONUS, *Lords, and Servants.*

Leon. Nor night nor day no rest: it is but weakness
To bear the matter thus; mere weakness. If
The cause were not in being,—part o' the cause,
She the adulteress; for the harlot king
Is quite beyond mine arm, out of the blank
And level of my brain, plot-proof; but she
I can hook to me: say that she were gone,
Given to the fire, a moiety of my rest
Might come to me again. Who 's there?
First Serv. My lord!
Leon. How does the boy?
First Serv. He took good rest to-night;
'Tis hoped his sickness is discharged.
Leon. To see his nobleness!
Conceiving the dishonour of his mother,
He straight declined, droop'd, took it deeply,
Fasten'd and fix'd the shame on 't in himself,
Threw off his spirit, his appetite, his sleep,
And downright languish'd. Leave me solely: go,
See how he fares. [*Exit Serv.*] Fie, fie! no thought of him:
The very thought of my revenges that way

SCENE III.

A room . . .] *Scene changes to the Palace.* Theob. *and Servants*] om. Ff. 2. *weakness. If*] Collier. The Ff read *weakness, if.* 3. *being,—*] *being:* Ff. 5. *arm*] *aim* Field. 10-11. *rest to-night; 'Tis hoped his*] *rest to-night: 'tis hop'd His* Ff; *rest To-night, 'tis hop'd his* Hanmer. 18. [*Exit . . .*] Theobald.

SCENE III.

4. *harlot king*] The word "harlot," the ultimate etymology of which is uncertain, is first used in the sense of vagabond, low knave. The earliest record of its use in the sense of an unchaste woman dates from the fifteenth century. In the sense of a vagabond it occurs in the *Ancren Riwle* (*circ.* 1225).

5. *arm*] Field in the *Shak. Soc. Papers*, iii. 136, declares that *arm* is a misprint for *aim*, apparently because of the allusion to the practice of aiming in gunnery, which is implied in the words "blank" and "level" which follow. But it is the custom of Shakespeare to pass lightly from one metaphorical expression to another; he does this in fact in this very speech, passing from the levelling of a gun to the grappling of ships in a naval encounter by means of grappling-hooks.

5-6. *blank and level*] These are terms of gunnery. The *blank* is the white spot in the centre of the target, the bull's-eye, and the *level* is the missile's range. In *Hamlet*, IV. i. 42: "As *level* as the cannon to his *blank*," the two words reappear, but here *level* is an adverb, meaning with straight aim, directly. With *level* in the sense of range, compare *All 's Well that Ends Well*, II. i. 159:—

"That proclaim
Myself against the *level* of mine aim,"

and Sonnet cxvii.: "Within the *level* of your frown"; see also III. ii. 81 of this play.

18. *him*] Polixenes.

Recoil upon me: in himself too mighty,
And in his parties, his alliance; let him be
Until a time may serve. For present vengeance,
Take it on her. Camillo and Polixenes
Laugh at me, make their pastime at my sorrow:
They should not laugh if I could reach them, nor
Shall she within my power.

Enter PAULINA, *with a child.*

First Lord. You must not enter.
Paul. Nay, rather, good my lords, be second to me:
Fear you his tyrannous passion more, alas,
Than the queen's life? a gracious innocent soul,
More free than he is jealous.
Ant. That 's enough.
Sec. Serv. Madam, he hath not slept to-night; commanded
None should come at him.
Paul. Not so hot, good sir:
I come to bring him sleep. 'Tis such as you,
That creep like shadows by him, and do sigh
At each his needless heavings, such as you
Nourish the cause of his awaking: I
Do come with words as medicinal as true,
Honest as either, to purge him of that humour
That presses him from sleep.
Leon. What noise there, ho?
Paul. No noise, my lord; but needful conference
About some gossips for your highness.
Leon. How!
Away with that audacious lady! Antigonus,
I charged thee that she should not come about me.
I knew she would.
Ant. I told her so, my lord,

20. *Recoil*] *Recoils* Hanmer. 21. *alliance*,] *alliances*,— Capell. This line is omitted in Ff 2-4. 26. *Enter P. . . . child*] Rowe; *Enter Paulina* Ff. 26. *First Lord*] Malone; *Lord* Ff. 31. *Sec. Serv.*] *Ser.* Ff. 37. *medicinal*] *med'cinal* Capell. 39. *What*] Ff 2, 3, 4; *Who* F 1.

20. *Recoil*] For this use of a plural verb after a subject which is properly singular, see Abbott, § 412.

23. *Take it*] let me exercise it.

27. *be second to*] assist.

30. *free*] innocent. Compare *Hamlet*, II. ii. 537: "make mad the guilty and appal the *free*."

41. *gossips*] sponsors at baptism. Compare *Henry VIII*. v. v. 13, where the sponsors of the Princess Elizabeth are addressed as "My noble *gossips*." The line from *Midsummer Night's Dream*, II. i. 47: "And sometime lurk I in a *gossip's* bowl," shows that already in Shakespeare's time the word had advanced to its modern meaning.

On your displeasure's peril and on mine,
She should not visit you.

Leon. What, canst not rule her?

Paul. From all dishonesty he can: in this,
Unless he take the course that you have done,
Commit me for committing honour, trust it,
He shall not rule me.

Ant. La you now, you hear:
When she will take the rein I let her run;
But she'll not stumble.

Paul. Good my liege, I come,—
And, I beseech you, hear me, who professes
Myself your loyal servant, your physician,
Your most obedient counsellor, yet that dares
Less appear so in comforting your evils,
Than such as most seem yours;—I say, I come
From your good queen.

Leon. Good queen!

Paul. Good queen, my lord,
Good queen; I say good queen;
And would by combat make her good, so were I
A man, the worst about you.

Leon. Force her hence.

Paul. Let him that makes but trifles of his eyes
First hand me: on mine own accord I'll off;
But first I'll do my errand. The good queen,
For she is good, hath brought you forth a daughter;
Here 'tis; commends it to your blessing.

[*Laying down the child.*

Leon. Out!
A mankind witch! Hence with her, out o' door:

49. *trust it*] *trust me* Hanmer. 50. *La you*] *La-you* Ff. 51. *rein*] Rowe; *raine* Ff. 53. *professes*] *profess* Rowe (2), Capell, Rann, Steevens, Dyce, Hudson. 57. *seem*] *seems* Pope. 58-9. The Ff arrange these lines thus: *Good Queene* (*my Lord*) *good Queene, I say good Queene*, the second line beginning with *I say*. 60. *good, so*] Theobald; *good so*, Ff. 61. *the worst*] *on th' worst* Warburton. 66. [*Laying* . . .] Rowe; om. Ff.

49. *Commit*] commit me to prison.

53-5. *professes . . . dares*] Bearing in mind the irregularities of Shakespearean grammar, we may keep the reading of the Folios.

56. *comforting*] encouraging, lending support to, countenancing. Compare Grafton's *Chronicle*, ii. 74 (1568): "As touching the death of the aforesaid Becket, to the which he swore that he was neither ayding nor *comfortyng*."

57. *Than . . . yours*] than those persons who seem to be your most loyal servants.

61. *worst*] feeblest.

67. *mankind*] masculine, violent. Theobald quotes in illustration of this use of the word *mankind* Beaumont

A most intelligencing bawd!

Paul. Not so:
I am as ignorant in that as you
In so entitling me, and no less honest
Than you are mad; which is enough, I 'll warrant,
As this world goes, to pass for honest.

Leon. Traitors!
Will you not push her out? Give her the bastard.
Thou dotard! thou art woman-tired, unroosted
By thy dame Partlet here. Take up the bastard;
Take 't up, I say; give 't to thy crone.

Paul. For ever
Unvenerable be thy hands, if thou
Takest up the princess by that forced baseness
Which he has put upon 't!

Leon. He dreads his wife.

Paul. So I would you did; then 'twere past all doubt
You 'ld call your children yours.

Leon. A nest of traitors!

Ant. I am none, by this good light.

Paul. Nor I; nor any
But one that 's here, and that 's himself; for he
The sacred honour of himself, his queen's,
His hopeful son's, his babe's, betrays to slander,
Whose sting is sharper than the sword's; and will not,—
For, as the case now stands, it is a curse

74. *thou art*] *that art* Capell. 76. *thy crone*] *thy croane* F 1; *the croane* Ff 2, 3; *the croan* F 4. 78. *forced*] *falsed* Collier. 85. *his babe's*] *this babe's* Capell.

and Fletcher's *Monsieur Thomas* (IV. vi.): "'Twas a sound knock she gave me, the *mankind* girl"; and Johnson states that the phrase, "a *mankind* woman, is yet used in the Midland counties for a woman violent, ferocious and mischievous."

68. *intelligencing*] playing the spy, acting as secret agent. Compare Chapman's *Byron's Conspiracy*: "You much wrong me to think me an *intelligencing* instrument."

74. *woman-tired*] henpecked. The phrase is taken from falconry, *to tire* (French *tirer*), meaning to pull, tear; compare *3 Henry VI*. I. i. 269: "Tire on the flesh of me and of my son."

74. *unroosted*] driven from your roosting perch.

75. *Partlet*] Dame Partlet (Pertelote) is the name of the hen in the old beast epic, *Reynard the Fox*, and also in Chaucer's Fable of the Cock and the Fox in the *Nonne Preestes Tale*. In *1 Henry IV*. III. iii. 60, Falstaff addresses the hostess as "Dame Partlett the hen."

78. *forced baseness*] The words refer to the appellation "bastard" used by Leontes. *Forced* is used in the sense of strained, distorted, and the meaning of "that forced baseness" is accordingly that distorted application of the word bastardy.

85-6. *slander . . . sword's*] Almost the same phrase occurs in *Cymbeline*, III. iv. 35: "slander, Whose edge is sharper than the sword."

He cannot be compell'd to 't,—once remove
The root of his opinion, which is rotten
As ever oak or stone was sound.

Leon. A callat
Of boundless tongue, who late hath beat her husband
And now baits me! This brat is none of mine;
It is the issue of Polixenes:
Hence with it, and together with the dam
Commit them to the fire!

Paul. It is yours;
And, might we lay the old proverb to your charge,
So like you, 'tis the worse. Behold, my lords,
Although the print be little, the whole matter
And copy of the father, eye, nose, lip;
The trick of 's frown; his forehead; nay, the valley,
The pretty dimples of his chin and cheek; his smiles;
The very mould and frame of hand, nail, finger:
And thou, good goddess Nature, which hast made it
So like to him that got it, if thou hast
The ordering of the mind too, 'mongst all colours
No yellow in 't, lest she suspect, as he does,
Her children not her husband's!

Leon. A gross hag!
And, lozel, thou art worthy to be hang'd,

90. *sound*] F 1; *found* Ff 2, 3, 4. 95. *them*] *it* Capell. 100. *valley*] *valleys* Hanmer. 101. *pretty*] om. Hanmer. *his smiles*] om. Capell.

90. *callat*] a lewd woman, strumpet. Shakespeare uses the word in *Othello* (IV. ii. 121): "A beggar in his drink Could not have laid such terms upon his *callet*." The etymology of the word is uncertain: its earliest record in English literature is about the beginning of the sixteenth century. Professor Manly regards the word as another form of the personal name Kalote found in *Piers Plowman* (see *Camb. Hist. of Eng. Lit.* ii. 34).

91-2. *beat . . . baits*] It is by no means certain that there is any play on words here. The vowel sounds in *beat* and *bait* were nearer to one another in Shakespeare's time than they are now, but not identical; see Vietor, *Shakespeare's Pronunciation*, §§ 24, 28.

96. *the old proverb*] Staunton says, "Overbury quotes this 'old proverb' in his character of 'A Sargeant': 'The deuill calls him his *white Sonne;* he is so like him, that hee is the worse for it, and hee lookes [takes] after his father.'"

100. *trick*] characteristic expression; compare *All's Well that Ends Well*, I. i. 108: "every line and *trick* of his sweet favour." Furness describes "trick" as a term of heraldry and quotes from the *Glossary of Terms used in British Heraldry:* "In Trick: an expression used to denote a method of taking down arms by sketching them."

106. *yellow*] the hue of jealousy.

108. *lozel*] scoundrel. The word is a derivative from the verb "to lose," and the etymological meaning is, therefore, "one who is lost." The earliest record of the word in the *New Eng. Dict.* is in *Piers Plowman* (A Text, Prol. 74): "Losels that lecherie haunten."

That wilt not stay her tongue.
Ant. Hang all the husbands
That cannot do that feat, you 'll leave yourself
Hardly one subject.
Leon. Once more, take her hence.
Paul. A most unworthy and unnatural lord
Can do no more.
Leon. I 'll ha' thee burnt.
Paul. I care not:
It is an heretic that makes the fire,
Not she which burns in 't. I 'll not call you tyrant;
But this most cruel usage of your queen—
Not able to produce more accusation
Than your own weak-hinged fancy—something savours
Of tyranny, and will ignoble make you,
Yea, scandalous to the world.
Leon. On your allegiance,
Out of the chamber with her! Were I a tyrant,
Where were her life? she durst not call me so,
If she did know me one. Away with her!
Paul. I pray you, do not push me; I 'll be gone.
Look to your babe, my lord; 'tis yours: Jove send her
A better guiding spirit! What needs these hands?
You, that are thus so tender o'er his follies,
Will never do him good, not one of you.
So, so: farewell; we are gone. [*Exit.*
Leon. Thou, traitor, hast set on thy wife to this.
My child? away with 't! Even thou, that hast
A heart so tender o'er it, take it hence
And see it instantly consumed with fire;
Even thou and none but thou. Take it up straight:
Within this hour bring me word 'tis done,
And by good testimony, or I 'll seize thy life,
With what thou else call'st thine. If thou refuse
And wilt encounter with my wrath, say so;
The bastard brains with these my proper hands
Shall I dash out. Go, take it to the fire;
For thou set'st on thy wife.

109. *That*] *Thou* Rowe. 118. *something*] *sometimes* Rowe. 126. *better guiding*] *better-guiding* Walker. 126. *needs*] F 1; *neede* F 2; *need* Ff 3, 4. 139. *bastard brains*] *Bastard-braynes*, Ff; *bastard's brains* Heath, Walker, Hudson.

109. *Hang*] if you hang.

126. *What needs these hands*] Antigonus is thrusting his wife from the room. See line 124: "I pray you, do not push me."

139. *proper*] own.

Ant. I did not, sir:
These lords, my noble fellows, if they please,
Can clear me in 't.
Lords. We can: my royal liege,
He is not guilty of her coming hither.
Leon. You 're liars all.
First Lord. Beseech your highness, give us better credit:
We have always truly served you; and beseech you
So to esteem of us: and on our knees we beg,
As recompense of our dear services
Past and to come, that you do change this purpose,
Which being so horrible, so bloody, must
Lead on to some foul issue: we all kneel.
Leon. I am a feather for each wind that blows:
Shall I live on to see this bastard kneel
And call me father? better burn it now
Than curse it then. But be it; let it live.
It shall not neither. You, sir, come you hither;
You that have been so tenderly officious
With Lady Margery, your midwife there,
To save this bastard's life,—for 'tis a bastard,
So sure as this beard's grey,—what will you adventure
To save this brat's life?
Ant. Any thing, my lord,
That my ability may undergo,
And nobleness impose: at least thus much.
I 'll pawn the little blood which I have left
To save the innocent: any thing possible.
Leon. It shall be possible. Swear by this sword
Thou wilt perform my bidding.
Ant. I will, my lord.
Leon. Mark and perform it: seest thou? for the fail

146. *First Lord*] Capell; *Lord* Ff. 147. *beseech you*] Rowe; *beseech'* F 1; *beseech* Ff 2, 3, 4. 153. *feather*] Ff 1, 2, 3; *father* F 4. 159. *midwife*] *mild wife* Capell. 161. *this*] *his* Theobald; *thy* Collier (Egerton MS.). 164. *at least*] *at last* Ff. 2, 3, 4. 166. *any thing*] *what's* Hanmer.

159. *Lady Margery*] It seems as though something of contempt were implied in the use of the homely name Margery.

161. *this*] Theobald would have us read *his*. He says: "It is plain from I. i. that the prince was a very young boy; and the king says that, looking upon the child, he was moved to throw off twenty-three years: so that allowing the child to be eight years old, the father could be but thirty-one." Collier adds, "the old MS. corrector of Lord Ellesmere's F 1 altered 'this' to *thy*, which probably was the true reading."

163. *undergo*] undertake.

169. *fail*] The word *failure* for the older *fail* first occurs, according to the *New Eng. Dict.*, in the seventeenth century. It is a more or less corrupt form of the Anglo-French *failer*, Mod. Fr. *faillir*. Shakespeare uses the noun

Of any point in 't shall not only be
Death to thyself, but to thy lewd-tongued wife,
Whom for this time we pardon. We enjoin thee,
As thou art liege-man to us, that thou carry
This female bastard hence, and that thou bear it
To some remote and desert place, quite out
Of our dominions; and that there thou leave it,
Without more mercy, to it own protection
And favour of the climate. As by strange fortune
It came to us, I do in justice charge thee,
On thy soul's peril and thy body's torture,
That thou commend it strangely to some place
Where chance may nurse or end it. Take it up.

Ant. I swear to do this, though a present death
Had been more merciful. Come on, poor babe:
Some powerful spirit instruct the kites and ravens
To be thy nurses! Wolves and bears, they say,
Casting their savageness aside have done
Like offices of pity. Sir, be prosperous
In more than this deed does require! And blessing
Against this cruelty fight on thy side,
Poor thing, condemn'd to loss! [*Exit with the child.*

Leon. No, I'll not rear
Another's issue.

Enter a Servant.

Serv. Please your highness, posts

171. *lewd tongued*] *loud-tongued* Anon. apud Cam. 177. *more*] F 1; *much* Ff 2-4. 177. *it*] Ff 1, 2; *its* Ff 3, 4. 181. *strangely to some*] *to some stranger* Hanmer. 182. *chance*] Ff 1, 2, *change* Ff 3, 4. 189-91. *require! . . . loss!*] *require; and . . . side* (*Poore . . . losse*) Ff; *require; and . . . side! Poor . . . loss.*— Theobald. 191. [*Exit . . . child*] Rowe; *Exit* Ff. 191. *rear*] *rare* F 2.

fail again in v. i. 27—"his highness' *fail* of issue."

177. *it own*] As is well known, *its* did not come into general use until the seventeenth century, and is never found in the Authorised Version of the Bible (1611). Shakespeare uses *it* for *its* very commonly, but the true Old English form was *his*. *Its* occurs three times in Act I. scene ii. of this play (see lines 151, 152, 266), and the probability is that Shakespeare used *it*, *its* or *it's*, together with the older form *his*, indifferently. See Abbott, *Shakespearean Grammar*, §§ 217, 228.

181. *commend*] entrust, commit.

181. *strangely*] as though it were of alien birth. W. S. Walker has collected a number of instances in which "strange" has the sense of foreign, alien (see *Critical Examination of the Text of Shakespeare*, ii. 288).

188. *Like*] similar.

188-89. *be prosperous . . . require*] May prosperity attend you greater than would naturally follow upon such a deed as this.

190. *Against*] to counteract.

191. *loss*] perdition.

From those you sent to the oracle are come
An hour since: Cleomenes and Dion,
Being well arrived from Delphos, are both landed,
Hasting to the court.

First Lord. So please you, sir, their speed
Hath been beyond account.

Leon. Twenty three days
They have been absent: 'tis good speed; foretells
The great Apollo suddenly will have
The truth of this appear. Prepare you, lords;
Summon a session, that we may arraign
Our most disloyal lady; for, as she hath
Been publicly accused, so shall she have
A just and open trial. While she lives
My heart will be a burthen to me. Leave me,
And think upon my bidding. [*Exeunt.*

197. *account*] F 4; *accompt*, Ff 1, 2, 3. 198. *'tis good speed; foretells*] *this good speed foretells* Pope.

197. *account*] calculation.

ACT III

SCENE I.—*A Seaport in Sicilia.*

Enter CLEOMENES *and* DION.

Cleo. The climate 's delicate, the air most sweet,
Fertile the isle, the temple much surpassing
The common praise it bears.
Dion. I shall report,
For most it caught me, the celestial habits,
Methinks I so should term them, and the reverence
Of the grave wearers. O, the sacrifice!
How ceremonious, solemn and unearthly
It was i' the offering!
Cleo. But of all, the burst
And the ear-deafening voice o' the oracle,
Kin to Jove's thunder, so surprised my sense,
That I was nothing.

ACT III. SCENE I.

A Seaport in Sicilia] Cam. Edd.; *Delphi, near the temple of Apollo* Halliwell. 2. *isle*] *soil* Warburton. 3. *I shall*] *It shames* Warburton. 4. *For most*] *Foremost* Warburton. *it*] *they* Hanmer.

ACT III. SCENE I.

A Seaport in Sicilia] There is some uncertainty as to the spot at which this scene takes place. From the last scene we learn that Cleomenes and Dion are near the Court of Leontes. It seems probable, as Köppel suggests (*Sh. Jahrbuch*, ix. 289), that they have reached some stage on their journey between the port and the Court. See the call for "fresh horses" to take them the rest of their journey in line 21. Halliwell was of the opinion that they had not yet left Grecian soil.

2. *the isle*] There is no need to accept Warburton's reading of *soil* for *isle*. In imagining that Delphi was situated on an island, Shakespeare was merely following Greene's *Pandosto*, where mention is made of the "isle of Delphos". The confusion is between the island of Delos, one of the Cyclades in the Aegean Sea, where Apollo was born and worshipped, and the town of Delphi in Phocis, where was his oracle. In Sabie's *Fisherman's Tale*, we read first of all that a ship picked up the wrecked Thirsis and Flora,

"And carried them (half drownd) to
Delphos Ile
Where wise Apollo gives out
Oracles";

but a little later we are informed that

"Flora and Thirsis, cleaving on a
bulke,
At Delos land, Apollos Ile did stay."

So much for Elizabethan geography.

3. *common*] general.

8. *the burst*] the breaking out into speech.

Dion. If the event o' the journey
Prove as successful to the queen,—O be 't so!—
As it hath been to us rare, pleasant, speedy,
The time is worth the use on 't.

Cleo. Great Apollo
Turn all to the best! These proclamations,
So forcing faults upon Hermione,
I little like.

Dion. The violent carriage of it
Will clear or end the business: when the oracle,
Thus by Apollo's great divine seal'd up,
Shall the contents discover, something rare
Even then will rush to knowledge. Go: fresh horses!
And gracious be the issue. [*Exeunt.*

SCENE II.—*A Court of Justice.*

Enter LEONTES, *Lords, and Officers.*

Leon. This sessions, to our great grief we pronounce,
Even pushes 'gainst our heart: the party tried
The daughter of a king, our wife, and one
Of us too much beloved. Let us be clear'd
Of being tyrannous, since we so openly
Proceed in justice, which shall have due course,
Even to the guilt or the purgation.
Produce the prisoner.

Off. It is his highness' pleasure that the queen
Appear in person here in court. Silence!

Enter HERMIONE *guarded;* PAULINA *and Ladies attending.*

Leon. Read the indictment.

Off. [*reads*] Hermione, queen to the worthy Leontes,

14. *time . . . use*] *use . . . time* Hanmer.

Scene II.

1. *sessions*] *session* Theobald. *pronounce*] *pronounce it* Keightley. 10. *Silence!*] F 1 prints "silence" in italics as though it were a stage-direction; Ff 2, 3, 4 read "Silence, Enter . . ." also in italics. It was Rowe who first allotted it to the officer's speech.

14. *The time . . . on 't*] The time has been well spent. Singer quotes from Florio's *Montaigne:* "The time we live is worth the money we pay for it."

17. *carriage*] carrying into effect, execution; compare *Troilus and Cressida*, II. iii. 141: "The whole *carriage* of this action."

19. *divine*] priest.

Scene II.

7. *purgation*] Furness is of the opinion that the sentence which ends in the word "purgation" is left unfinished; but there seems to be no sufficient reason for accepting this view.

king of Sicilia, thou art here accused and arraigned of high treason, in committing adultery with Polixenes, king of Bohemia, and conspiring with Camillo to take away the life of our sovereign lord the king, thy royal husband: the pretence whereof being by circumstances partly laid open, thou, Hermione, contrary to the faith and allegiance of a true subject, didst counsel and aid them, for their better safety, to fly away by night.

Her. Since what I am to say must be but that
Which contradicts my accusation, and
The testimony on my part no other
But what comes from myself, it shall scarce boot me
To say "not guilty:" mine integrity,
Being counted falsehood, shall, as I express it,
Be so received. But thus, if powers divine
Behold our human actions, as they do,
I doubt not then but innocence shall make
False accusation blush, and tyranny
Tremble at patience. You, my lord, best know,
Who least will seem to do so, my past life
Hath been as continent, as chaste, as true,
As I am now unhappy; which is more
Than history can pattern, though devised
And play'd to take spectators. For behold me
A fellow of the royal bed, which owe
A moiety of the throne, a great king's daughter,
The mother to a hopeful prince, here standing
To prate and talk for life and honour 'fore
Who please to come and hear. For life, I prize it
As I weigh grief, which I would spare: for honour,
'Tis a derivative from me to mine,

17. *pretence*] *practice* Walker. 18. *circumstances*] *circumstance* Ff 2, 3, 4. 21. *fly*] *flee* Ff 3, 4. 31. *accusation*] F 1, *accusations* Ff 2-4. 33. *Who*] Rowe, etc.; *Whom* Ff. 41. *prate*] *plead* Keightley. 43. *grief*] *speech* or *breath* Daniel.

17. *pretence*] design. There is no need to alter to *practice*, as Walker suggests. Shakespeare found the word "pretence," meaning design, in Greene's *Pandosto* "then *pretence* being partly spyed," and used it with the same meaning in other plays, *e.g.* *Two Gentlemen of Verona*, III. i. 47. "For love of you . . . hath made me publisher of this *pretence*."

38. *owe*] own. This is the original meaning of the verb *owe* and is still preserved in the adjective *own*, once the past participle of *owe*.

42 3. *For life . . . spare*] It has been argued by Staunton and others that the word "grief" is an error, and various emendations have been suggested. But Johnson's explanation of the passage—"Life is to me now only

And only that I stand for. I appeal
To your own conscience, sir, before Polixenes
Came to your court, how I was in your grace,
How merited to be so; since he came,
With what encounter so uncurrent I
Have strain'd, to appear thus: if one jot beyond
The bound of honour, or in act or will
That way inclining, harden'd be the hearts
Of all that hear me, and my near'st of kin
Cry fie upon my grave!

Leon. I ne'er heard yet
That any of these bolder vices wanted
Less impudence to gainsay what they did
Than to perform it first.

Her. That's true enough;
Though 'tis a saying, sir, not due to me.

Leon. You will not own it.

Her. More than mistress of
Which comes to me in name of fault, I must not
At all acknowledge. For Polixenes,
With whom I am accused, I do confess
I loved him as in honour he required,
With such a kind of love as might become
A lady like me, with a love even such,
So and no other, as yourself commanded:

49 50. *I Have strain'd*] *have I Been strain'd* Johnson; *I Have stray'd* Mason. 55. *these*] *those* F 4. 59. *mistress of*] *I'm mistress of* Hanmer; *misreport* or *misprision* Anon conj.; a line omitted, Anon conj. 60. *Which*] *What* Rowe; *That* Seymour.

grief, and as such only is considered by me: I would therefore, willingly dismiss it"—makes the meaning quite intelligible without any alteration of the text. Throughout this passage Shakespeare has Greene's *Pandosto* clearly in his mind. We read there: "But Bellaria, whose life then hung in the ballaunce, *fearing more perpetuall infamie than momentarie death*, tolde the king . . ."

49-50. *With what encounter . . . appear thus*] The passage sounds obscure, and, as usual, commentators have brought forward various emendations, particularly with reference to the word "strain'd." Everything turns upon the significance of the words "encounter" and "strain'd." It is probable that the former is used in the sense of "manner of address" (compare *Taming of the Shrew*, IV. v. 24: "That with your strange *encounter* much amazed me"), and that *strain'd* has the meaning of "exceeded the due bounds of propriety." We may accordingly interpret as follows: I would ask, in what way have I exceeded the bounds of propriety in my behaviour towards Polixenes that I should appear thus in a court of justice?

55. *wanted*] lacked.

58. *due*] applicable.

59-61. *More than . . . acknowledge*] The word *fault* here is to be regarded as standing in opposition to the words *bolder vices* used by Leontes in line 55. Hermione acknowledges that she is answerable for (*mistress of*) shortcomings to which the name of "faults" may be given, but not for the crime of adultery of which she is accused.

Which not to have done I think had been in me
Both disobedience and ingratitude
To you and toward your friend; whose love had spoke
Even since it could speak, from an infant, freely
That it was yours. Now, for conspiracy,
I know not how it tastes; though it be dish'd
For me to try how: all I know of it
Is that Camillo was an honest man;
And why he left your court, the gods themselves,
Wotting no more than I, are ignorant.

Leon. You knew of his departure, as you know
What you have underta'en to do in 's absence.

Her. Sir,
You speak a language that I understand not:
My life stands in the level of your dreams,
Which I'll lay down.

Leon. Your actions are my dreams;
You had a bastard by Polixenes,
And I but dream'd it. As you were past all shame,—
Those of your fact are so,—so past all truth:
Which to deny concerns more than avails; for as
Thy brat hath been cast out, like to itself,
No father owning it,—which is, indeed,
More criminal in thee than it,—so thou
Shalt feel our justice, in whose easiest passage
Look for no less than death.

Her. Sir, spare your threats:
The bug which you would fright me with I seek.

69. *toward*] Ff 1, 2; *towards* Ff 3, 4. 69. *friend*] F 1; *friends* Ff 2, 3, 4. 70. *Even*] *Ever* Furness conj. 85. *fact*] *pack* Johnson; *sect* Farmer; *pact* Anon. conj. 85. *so past*] *so you 're past* Hanmer. 87. *like*] *left* Keightley.

81. *in the level of*] within the range of, and so, at the mercy of. Hermione means that she is called upon to sacrifice her life to her husband's wild delusions. On the metaphorical use of the word *level*, see note to II. iii. 5-6.

84. *And I but dream'd it*] and this, you say, was but a dream of mine.

85. *fact*] There is no need to alter *fact* to *pact* or *pack*. The use of the word "fact" for evil deed, crime, in the sixteenth and seventeenth centuries was very common; see *New Eng. Dict.* and compare Harrison, *England*, II. xi.: "He is hanged neere the place where the *fact* was committed." "Those of your *fact*" means, therefore, those guilty of your crime.

86. *Which to deny . . . avails*] to deny this puts you to more trouble than the matter is worth.

87. *like to itself*] Furness explains these words, "as a brat should be cast out." The temptation to substitute *left* for *like* is very great.

92. *bug*] bogey, imaginary terror. Compare *Taming of the Shrew*, I. ii. 214: "fear boys with *bugs*." The word, which is possibly from the Welsh *bwg*, a ghost, survives in "bugbear."

To me can life be no commodity:
The crown and comfort of my life, your favour,
I do give lost; for I do feel it gone,
But know not how it went. My second joy
And first-fruits of my body, from his presence
I am barr'd, like one infectious. My third comfort,
Starr'd most unluckily, is from my breast,—
The innocent milk in it most innocent mouth,—
Haled out to murder: myself on every post
Proclaim'd a strumpet: with immodest hatred
The child-bed privilege denied, which 'longs
To women of all fashion; lastly, hurried
Here to this place, i' the open air, before
I have got strength of limit. Now, my liege,
Tell me what blessings I have here alive,
That I should fear to die? Therefore proceed.
But yet hear this; mistake me not; no life,
I prize it not a straw, but for mine honour,
Which I would free, if I shall be condemn'd
Upon surmises, all proofs sleeping else
But what your jealousies awake, I tell you
'Tis rigour and not law. Your honours all,
I do refer me to the oracle:

100. *it*] Ff; *its* Rowe. 106. *limit*] Ff 1, 2; *limbs* Ff 3, 4, Rowe. 109. *no life*] *no! life* Hanmer; *No: life* Collier; *my life* White, Hudson; *for life* Dyce.

93. *commodity*] convenience, profit.

99. *Starr'd*] fated; compare Hermione's words in II. i. 105: "There 's some ill planet reigns."

100. *it*] On this use of *it* for *its*, see note to II. iii. 178.

101. *post*] On the use of the post for affixing notices, compare Act 32 Henry VIII., cap. 4: "[They] shall affix the same writing unto some *post* or other open place . . . in Lumberd Strete."

102. *immodest*] immoderate.

104. *women of all fashion*] Walker would have us believe that by this is meant all women of high rank. But the probability is that here, as in the phrase "*gentlemen of all fashions*" (*Pericles*, IV. ii. 71), the meaning is, of all sorts—irrespective of rank.

106. *limit*] the prescribed period of rest after confinement. There is no other recorded use of the word limit in this special sense, but Shakespeare employs the word with the meaning "a prescribed period" in *Measure for Measure*, III. i. 224: "Between which time of the contract, and *limit* of the solemnity."

109. *no life*] There seems no need to alter either the reading or the punctuation of the Folios, unless indeed we substitute a note of exclamation for the comma after "life." Hermione exclaims "No life!" *i.e.* I do not ask for life—but only for the clearing of my honour. With this reference to the contempt which she has for life and the high esteem in which she holds her honour, compare her words in lines 42-45.

114. *'Tis rigour and not law*] Compare Greene's *Pandosto*, where at her trial Bellaria says, "Therefore, if she were condemned without any further proofe, it was rigour, and not Law."

Apollo be my judge!
First Lord. This your request
Is altogether just: therefore bring forth,
And in Apollo's name, his oracle. [*Exeunt certain Officers.*
Her. The Emperor of Russia was my father:
O that he were alive, and here beholding
His daughter's trial! that he did but see
The flatness of my misery, yet with eyes
Of pity, not revenge!

Re-enter Officers, with CLEOMENES *and* DION.

Off. You here shall swear upon this sword of justice,
That you, Cleomenes and Dion, have
Been both at Delphos, and from thence have brought
This seal'd-up oracle, by the hand deliver'd
Of great Apollo's priest, and that since then
You have not dared to break the holy seal
Nor read the secrets in 't.
Cleo. Dion. All this we swear.
Leon. Break up the seals and read.
Off. [*reads*] Hermione is chaste; Polixenes blameless; Camillo a true subject; Leontes a jealous tyrant; his innocent babe truly begotten; and the king shall live without an heir, if that which is lost be not found.
Lords. Now blessed be the great Apollo!
Her. Praised!
Leon. Hast thou read truth?
Off. Ay, my lord; even so
As it is here set down.
Leon. There is no truth at all i' the oracle:
The sessions shall proceed: this is mere falsehood.

Enter Servant.

Serv. My lord the king, the king!

118. [*Exeunt* . . .] Capell, om. Ff. 124. *this*] F; *the* Ff 2, 4. 132. *chaste*] *cast* F 2. 138. *truth*] Ff 1, 2; *the truth* Ff 3, 4. 138-9. *Ay* . . . *down*] Arranged as in Capell; as one line in Ff. 141. *sessions*] *session* Theobald.

119. *The Emperor* . . . *father*] Shakespeare has here made a curious use of his source. In Greene's romance the Emperor of Russia is not the father of Bellaria (= Hermione) but of the wife of Egistus (= Polixenes).

122. *flatness*] abjectness.

134-5. *the king shall* . . . *heir*] The words of the oracle in the 1588 edition of *Pandosto* are, "and the king shal live without an heire;" but in the later editions of 1607, 1614, etc., *live* is changed to *die*, from this it is natural to suppose that Shakespeare used the first edition of 1588.

Leon. What is the business?
Serv. O sir, I shall be hated to report it!
The prince your son, with mere conceit and fear
Of the queen's speed, is gone.
Leon. How! gone!
Serv. Is dead.
Leon. Apollo 's angry; and the heavens themselves
Do strike at my injustice. [*Hermione faints.*] How now there!
Paul. This news is mortal to the queen: look down
And see what death is doing.
Leon. Take her hence:
Her heart is but o'ercharged; she will recover:
I have too much believed mine own suspicion:
Beseech you, tenderly apply to her
Some remedies for life.
[*Exeunt Paulina and Ladies, with Hermione.*
Apollo, pardon
My great profaneness 'gainst thine oracle!
I 'll reconcile me to Polixenes;
New woo my queen; recall the good Camillo,
Whom I proclaim a man of truth, of mercy;
For, being transported by my jealousies
To bloody thoughts and to revenge, I chose
Camillo for the minister to poison
My friend Polixenes: which had been done,
But that the good mind of Camillo tardied
My swift command, though I with death and with
Reward did threaten and encourage him,
Not doing it and being done: he, most humane
And fill'd with honour, to my kingly guest
Unclasp'd my practice, quit his fortunes here,

147. *How now there!*] *How now there?* Ff; *How now? there!* Johnson.
153. [*Exeunt . . .*] Malone; om. Ff.

143. *to report*] for reporting.

144. *conceit*] Here, as so often in Shakespeare and other Elizabethan writers, *conceit* is used in the literal sense of that which is conceived, or imagined. Compare Leontes' reference to Mamillius in II. iii. 13 as "conceiving the dishonour of his mother."

145. *speed*] fortune; compare "happy be thy *speed*" (*Taming of the Shrew*, II. i. 139).

162. *tardied*] delayed to execute.

165. *Not doing it and being done*] The phrase refers to "death" and "reward" respectively; death will be Camillo's lot for not slaying Polixenes, reward if he slays him.

167. *Unclasp'd my practice*] disclosed my treacherous design; for this use of the word "practice," compare *Twelfth Night* (V. i. 364): "This *practice* hath most shrewdly pass'd upon thee."

Which you knew great, and to the hazard
Of all incertainties himself commended,
No richer than his honour: how he glisters
Thorough my rust! and how his piety
Does my deeds make the blacker!

Re-enter PAULINA.

Paul. Woe the while!
O, cut my lace, lest my heart, cracking it,
Break too!

First Lord. What fit is this, good lady?

Paul. What studied torments, tyrant, hast for me?
What wheels? racks? fires? what flaying? boiling?
In leads or oils? what old or newer torture
Must I receive, whose every word deserves
To taste of thy most worst? Thy tyranny,
Together working with thy jealousies,
Fancies too weak for boys, too green and idle
For girls of nine, O, think what they have done,
And then run mad indeed, stark mad! for all
Thy by-gone fooleries were but spices of it.
That thou betray'dst Polixenes, 'twas nothing;
That did but show thee, of a fool, inconstant

168. *hazard*] F 1; *certain hazard* Ff 2, 3, 4; *doubtful hazard* Malone; *fearful hazard* Rann. 171. *Thorough my*] Malone; *through my* F 1; *Through my dark* Ff 2, 3, 4. 176. *racks? fires?*] *what racks, what fires?* Keightley. 176. *flaying? boiling?*] F 1, *flaying, boyling, burning* Ff 2, 3, 4. 177. *newer*] F 1; *new* Ff 2, 3, 4. 178. *every*] F 1; *very* Ff 2, 3, 4. 184. *of it*] *for it* Ff 2, 3, 4. 186. *show thee, of a fool*] Ff; *show thee of a soul* Theobald, Hanmer; *show thee off, a fool* Warburton.

168. *hazard*] The verse is metrically incomplete, and it may well be that the reading of the later Folios—*certain hazard*—is correct. The jingle of "certain" and "uncertainties" is quite Shakespearean; compare *Lucrece*, clxxxviii. "Her certain sorrow writ uncertainly."

170. *No richer . . . honour*] with only his honour for riches.

171. *Thorough my rust*] This is the reading of Malone and has been accepted by most modern editors. The first Folio reads *through*, which was pronounced as a dissyllable, as though it were *thorough*. Similarly in *Coriolanus*, v. iii. 115, the Ff read "With manacles through our streets or else," and modern editors from Johnson onwards substitute *thorough* for through. For further illustration of the same thing, see note to iv. iv. 76, and compare Abbott, §§ 477-8. Ff 2-4 read *Through my dark rust*.

176. *boiling*] The addition of *burning* after *boiling* in the later Folios seems superfluous. It may have been added for the sake of the metre, but the pauses after almost every word in this line make it long enough.

184. *spices*] samples; compare *Coriolanus*, iv. vii. 46. "As he hath *spices* of them all." *Spice* is etymologically the same word as *species*.

186. *of a fool*] Various emendations have been suggested for this phrase; see textual notes. It is probable, however, that the text is correct, for we find a similar idiom in Dryden's *Virgil* (Life, 46). "Cæsar . . . the greatest traveller, of a prince, that had ever been." The force of the preposition "*of*" is accordingly the same as that of *for*, *i.e.* in the capacity of, in respect of being.

And damnable ingrateful: nor was 't much,
Thou wouldst have poison'd good Camillo's honour,
To have him kill a king; poor trespasses,
More monstrous standing by: whereof I reckon
The casting forth to crows thy baby-daughter
To be or none or little; though a devil
Would have shed water out of fire ere done 't:
Nor is 't directly laid to thee, the death
Of the young prince, whose honourable thoughts,
Thoughts high for one so tender, cleft the heart
That could conceive a gross and foolish sire
Blemish'd his gracious dam: this is not, no,
Laid to thy answer: but the last,—O lords,
When I have said, cry "woe!"—the queen, the queen,
The sweet'st, dear'st creature 's dead, and vengeance for 't
Not dropp'd down yet.

First Lord. The higher powers forbid!

Paul. I say she 's dead, I 'll swear 't. If word nor oath
Prevail not, go and see: if you can bring
Tincture or lustre in her lip, her eye,
Heat outwardly or breath within, I 'll serve you
As I would do the gods. But, O thou tyrant!
Do not repent these things, for they are heavier
Than all thy woes can stir: therefore betake thee
To nothing but despair. A thousand knees
Ten thousand years together, naked, fasting,
Upon a barren mountain, and still winter
In storm perpetual, could not move the gods
To look that way thou wert.

Leon. Go on, go on:
Thou canst not speak too much; I have deserved
All tongues to talk their bitterest.

First Lord. Say no more:
Howe'er the business goes, you have made fault
I' the boldness of your speech.

Paul. I am sorry for 't;
All faults I make, when I shall come to know them,
I do repent. Alas! I show'd too much

191. *to crows*] *of crows* F 4. 191. *thy*] F 1; *the* Ff 2-4. 208. *Do*] F 1; *Dot* F 2; *Dost* Ff 3, 4. 208-9. *Do . . . stir :*] *Dost . . . stir?* Pope. 209. *woes*] *vows* Hanmer.

187. *damnable*] damnably. With this use of an adjective as an adverb, compare *Henry VIII.* I. i. 159:—
"For he is equal ravenous
As he is subtle."

209. *stir*] remove.

212. *still*] always, continuously.

The rashness of a woman: he is touch'd
To the noble heart. What 's gone and what 's past help
Should be past grief: do not receive affliction
At my petition; I beseech you, rather
Let me be punish'd, that have minded you
Of what you should forget. Now, good my liege,
Sir, royal sir, forgive a foolish woman:
The love I bore your queen, lo, fool again!
I 'll speak of her no more, nor of your children;
I 'll not remember you of my own lord,
Who is lost too: take your patience to you,
And I 'll say nothing.

Leon. Thou didst speak but well
When most the truth; which I receive much better
Than to be pitied of thee. Prithee, bring me
To the dead bodies of my queen and son:
One grave shall be for both; upon them shall
The causes of their death appear, unto
Our shame perpetual. Once a day I 'll visit
The chapel where they lie, and tears shed there
Shall be my recreation: so long as nature
Will bear up with this exercise, so long
I daily vow to use it. Come and lead me
To these sorrows. [*Exeunt.*

SCENE III.—*Bohemia. A desert country near the sea.*

Enter ANTIGONUS *with a Child, and a Mariner.*

Ant. Thou art perfect, then, our ship hath touch'd upon
The deserts of Bohemia?

223. *receive*] *revive* Staunton. 224. *At my petition*] *At my relation* Singer; *At repetition* Collier; *At my monition* Cartwright. 231. *take your*] *take you your* Rowe. 243. *sorrows*] *my sorrows* Hanmer.

SCENE III.

Bohemia . . .] Malone, om. Ff.

222-3. *What 's gone . . . past grief*] Compare *Richard II.* II. iii. 171: "Things past redress are now with me past care."

223-4. *do not receive . . . At my petition*] The words *At my petition* probably refer back, as Delius points out, to the petition which Paulina makes in lines 209-10 that Leontes should betake himself to despair. Her wish is now to revoke words which almost amounted to a curse pronounced on the jealous king. The attempts to amend the text (see textual notes) are needless.

230. *remember*] remind.

240. *recreation*] means of restoration.

SCENE III.

1. *perfect*] certain; compare *Macbeth*, I. v. 2: "The perfectest report."

1-2. *our ship . . . Bohemia*] In providing Bohemia with a sea-coast, Shakespeare is simply following the lead

Mar. Ay, my lord; and fear
We have landed in ill time: the skies look grimly
And threaten present blusters. In my conscience,
The heavens with that we have in hand are angry
And frown upon 's.
Ant. Their sacred wills be done! Go, get aboard;
Look to thy bark: I'll not be long before
I call upon thee.
Mar. Make your best haste, and go not
Too far i' the land: 'tis like to be loud weather;
Besides, this place is famous for the creatures
Of prey that keep upon 't.
Ant. Go thou away:
I'll follow instantly.
Mar. I am glad at heart
To be so rid o' the business. [*Exit.*
Ant. Come, poor babe:
I have heard, but not believed, the spirits o' the dead
May walk again: if such thing be, thy mother
Appear'd to me last night, for ne'er was dream
So like a waking. To me comes a creature,
Sometimes her head on one side, some another;
I never saw a vessel of like sorrow,
So fill'd, and so becoming: in pure white robes,
Like very sanctity, she did approach

2. *my lord*] om. Hanmer. 7. *Go, get*] *go get* F 1; *get* Ff 2, 3, 4; *get thee* Rowe. 20. *on*] F 1; *is on* Ff 2, 3, 4. 22. *fill'd*] *still*, Cartwright. 22. *becoming*] *o'er-running* Collier; *o'er-brimming* Daniel; *become it* Kinnear; *beteeming* Ed. conj.

of Greene who deliberately mentions "the sea-coast of Bohemia". Similar geographical errors are to be found in Shakespeare's Italian plays, and M. Jusserand wittily remarks that Shakespeare's "one general rule was that all distant towns are by the seaside; and if they are not, they should be and shall. The Rome, the Mantua, the Padua, the Verona, the Milan, the Florence of his stage are all washed by the sea" (Introduction to W. T., p. xiii.). Sabie's geography in the *Fisherman's Tale* is even more wonderful. When the infant Julina is cast adrift on the waves, her boat is carried by the tide to the banks of the Humber. But the Humber is one of the rivers of the Peloponnesus!

4. *present*] immediate.

21. *vessel*] creature. With this figurative use of the word, compare *Julius Cæsar*, V. v. 13:—

"Now is that noble *vessel* full of grief."

22. *becoming*] The association of the adjective "becoming" with the preceding "fill'd" seems out of place. The sense appears to demand some word conveying the idea of overflowing; *o'er-brimming* and *o'er-running* have been suggested, but it seems to me more likely that the word was the obsolete *beteeming*, for which the compositor, not understanding the word, substituted *becoming*. The *New Eng. Dict.* gives "to pour all about" as the meaning of *beteem*, and quotes T. Adams' *Gener. Serp.* (1618): "These beteem their poison to the overthrow of all." It may also be pointed out that Shakespeare himself uses the verb *beteem* in this

My cabin where I lay; thrice bow'd before me,
And, gasping to begin some speech, her eyes
Became two spouts: the fury spent, anon
Did this break from her: "Good Antigonus,
Since fate, against thy better disposition,
Hath made thy person for the thrower-out
Of my poor babe, according to thine oath,
Places remote enough are in Bohemia,
There weep and leave it crying; and, for the babe
Is counted lost for ever, Perdita,
I prithee, call 't. For this ungentle business,
Put on thee by my lord, thou ne'er shalt see
Thy wife Paulina more." And so, with shrieks,
She melted into air. Affrighted much,
I did in time collect myself, and thought
This was so, and no slumber. Dreams are toys:
Yet for this once, yea, superstitiously,
I will be squared by this. I do believe
Hermione hath suffer'd death; and that
Apollo would, this being indeed the issue
Of King Polixenes, it should here be laid,
Either for life or death, upon the earth
Of its right father. Blossom, speed thee well!
There lie, and there thy character: there these;
Which may, if fortune please, both breed thee, pretty,

29. *thrower-out*] *thower-out* F 1. 32. *weep*] *wend* Collier MS. 39. *so*] *sooth* Warburton. 44. *Polixenes*] *Polixenus* F 2. 46. *its*] *it's* Ff. 48. *please . . . pretty*] *please, both breed thee* (*pretty*) Ff.

sense in *Midsummer Night's Dream*, I. i. 131:—

"Belike for want of rain, which I could well
Beteem them from the tempest of mine eyes."

Professor Case, on the strength of the comma after *fill'd*, would dissociate *becoming* from *fill'd*, and interpret *so becoming* as "one to which it was so becoming."

32. *weep*] In Collier's copy of the second Folio, which contained on its margin manuscript annotations by an unknown hand, *wend* is substituted for *weep*. Collier himself adds that "the word 'crying' probably misled the compositor and he fancied that *wend* was '*weep*,' and so printed." The emendation is plausible enough, but, as Grant White pointed out, the words "Weep I cannot" in line 51 lend support to the original reading.

41. *squared*] regulated, directed in my course. Compare v. i. 52, and also *All 's Well that Ends Well*, II. i. 153: "As 'tis with us that square our guess by shows."

47. *thy character*] the written account of thee; the reference is to the writing which afterwards discloses Perdita's identity.

47. *these*] the reference is to the ornaments, etc., which the shepherd afterwards finds upon Perdita.

48. *breed thee*] serve for thy upbringing.

48. *pretty*] pretty one.

And still rest thine. The storm begins: poor wretch,
That for thy mother's fault art thus exposed
To loss and what may follow! Weep I cannot,
But my heart bleeds; and most accursed am I
To be by oath enjoin'd to this. Farewell!
The day frowns more and more: thou 'rt like to have
A lullaby too rough: I never saw
The heavens so dim by day. A savage clamour!
Well may I get aboard! This is the chase:
I am gone for ever. [*Exit, pursued by a bear.*

Enter a Shepherd.

Shep. I would there were no age between ten and three-and-twenty, or that youth would sleep out the rest; for there is nothing in the between but getting wenches with child, wronging the ancientry, stealing, fighting—Hark you now! Would any but these boiled-brains of nineteen and two-and-twenty hunt this weather? They have scared away two of my best sheep, which I fear the wolf will sooner find than the master: if any where I have them, 'tis by the sea-side, browzing of ivy. Good luck, an 't be thy will!

54. *thou 'rt*] *thou art* F 4. 59. *ten*] *thirteen* Hanmer; *sixteen* Camb. Edd. 65. *scared*] *scarr'd* Ff. 68. *an 't*] Pope; *and 't* Ff. 68. *thy will*] F 1; *the will* Ff 2, 3, 4.

49. *And still rest thine*] Staunton paraphrases lines 46-49 as follows: "Poor Blossom, good speed to thee! which may happen, despite thy present desolate condition, if fortune please to adopt thee (thou pretty one!) and remain thy constant friend", in other words he regards the line, "There lie . . . these" as a parenthesis. But there is a close connection between the *these* of line 47 and the *Which* of line 48, and the meaning may well be somewhat as follows: "May this gold not only serve for your upbringing, but a portion of it remain unspent for your subsequent use."

51. *loss*] In II. iii. 191 the phrase "condemn'd to loss" occurs, where *loss* has apparently the meaning of perdition, destruction. The words "and what may follow" seem to require another meaning for the word in this case. Malone interprets *loss* as exposure, but offers no parallel usage.—It may be that Antigonus uses the word here in the sense of loss of parents and home.

57. *This is the chase*] Antigonus suddenly catches a glimpse of the pursuing bear.

58. *Exit, pursued by a bear*] Sir Walter Raleigh (*Shakespeare*, pp. 137-8) makes merry over "the most unprincipled and reckless fashion" in which Antigonus is disposed of. "Surely the aged nobleman," he says, "might have been allowed to retire in peace."

62. *ancientry*] elders, old folks.

63-4. *boiled-brains*] hot headed fellows. Compare *Tempest*, v. i. 60:—

"A solemn air, and the best comforter
To an unsettled fancy, cure thy brains,
Now useless, boiled within thy skull."

68. *browsing of ivy*] Shakespeare is here following Greene's *Pandosto* very closely. In the romance we read that the shepherd "fearing either that the wolves or eagles had undone him (for hee was so poore, as a sheepe was halfe his substaunce) wandered downe toward the sea cliffes, to see if perchance

what have we here? Mercy on 's, a barne; very pretty barne! A boy or a child, I wonder? A pretty one; a very pretty one: sure, some scape: though I am not bookish, yet I can read waiting-gentlewoman in the scape. This has been some stair-work, some trunk-work, some behind-door work: they were warmer that got this than the poor thing is here. I'll take it up for pity: yet I'll tarry till my son come; he hallooed but even now. Whoa, ho, hoa!

Enter Clown.

Clo. Hilloa, loa!

Shep. What, art so near? If thou 'lt see a thing to talk on when thou art dead and rotten, come hither. What ailest thou, man?

Clo. I have seen two such sights, by sea and by land! but I am not to say it is a sea, for it is now the sky: betwixt the firmament and it you cannot thrust a bodkin's point.

Shep. Why, boy, how is it?

Clo. I would you did but see how it chafes, how it rages, how it takes up the shore! but that 's not to the point. O, the most piteous cry of the poor souls! sometimes to see 'em, and not to see 'em; now the ship boring the moon with her main-mast, and anon swallowed with yest and froth, as you 'ld thrust a cork into a hogs-head. And then for the land-service, to see how the bear tore out his shoulder-

70. *boy*] *god* Grant White. 70. *child*] *maid-child* Keightley. 77. *hallooed*] *hallow'd* Ff 1-3; *hollow'd* F 4. 88. *takes*] *rakes* Hanmer. 90. *and not*] *and then not* Capell.

the sheepe was browzing on the sea ivy, whereon they doe feede."

70. *barne*] An obsolete word for a child (O.E. *bearn, barn*) which survives in the Scottish *bairn* and in the *barn* or *bayn* of the northern and north-midland counties of England.

70. *A boy . . . child*] White would have us read "A god or a child" and adduces the following passage from *Pandosto* in support of this: "The sheepeheard thought that assuredly it was *some little god*. . . . The babe began to cry a freshe, whereby the poor man knew it was *a childe*." In defence of the reading of the text. it has been pointed out that there is evidence of a dialectical use of the word "child" in the sense of a female infant. A writer to *Notes and Queries* (April 22, 1876) quotes the saying of a Shropshire woman with regard to an infant: "Is it a lad or a child?" The *New Eng. Dict.* points out that Shakespeare never uses the phrase "my child" when the reference is to a son, but frequently when it is to a daughter. On the other hand, Mamillius is declared by Camillo to be a "gallant child" (I. i. 39).

88. *takes up*] swallows up.

92. *yest*] foam.

93-4. *land-service*] A military expression humorously applied: military service on land as opposed to the naval affairs of which he has been telling.

bone; how he cried to me for help and said his name was Antigonus, a nobleman. But to make an end of the ship, to see how the sea flap-dragoned it: but, first, how the poor souls roared, and the sea mocked them; and how the poor gentleman roared and the bear mocked him, both roaring louder than the sea or weather.

Shep. Name of mercy, when was this, boy?

Clo. Now, now: I have not winked since I saw these sights: the men are not yet cold under water, nor the bear half dined on the gentleman: he 's at it now.

Shep. Would I had been by, to have helped the old man!

Clo. I would you had been by the ship side, to have helped her: there your charity would have lacked footing.

Shep. Heavy matters! heavy matters! but look thee here, boy. Now bless thyself: thou mettest with things dying, I with things new-born. Here 's a sight for thee; look thee, a bearing-cloth for a squire's child! look thee here; take up, take up, boy; open 't. So, let 's see: it was told me I should be rich by the fairies. This is some changeling: open 't. What 's within, boy?

Clo. You 're a made old man: if the sins of your youth are forgiven you, you 're well to live. Gold! all gold!

Shep. This is fairy gold, boy, and 'twill prove so; up with 't, keep it close: home, home, the next way. We are lucky, boy; and to be so still requires nothing but secrecy. Let my sheep go: come, good boy, the next way home.

Clo. Go you the next way with your findings. I 'll go

106 7. *the old man*] *the nobleman* Theobald. 109. *would*] *would not* Theobald. 111. *mettest*] *met'st* Ff 1, 2, 3; *meet'st* F 4. 118. *made*] Theobald; *mad* Ff, Rowe, Pope. 121. *'twill*] *will* Theobald.

97. *flap-dragoned*] swallowed; compare *Love's Labour's Lost*, V. i. 40: "Thou art easier swallowed than a *flap-dragon*." Johnson defined a flap-dragon as "a small combustible body, fired at one end, and put afloat in a glass of liquor."

113. *bearing-cloth*] "This is the fine mantle or cloth with which a child is usually covered, when it is carried to the church to be baptized" (Percy).

118. *made*] Theobald's emendation of *made* for the *mad* of the Ff carries conviction with it; compare *Pandosto*: "The good old man desired his wife to be quiet; if she would hold her peace, they were *made* for ever."

119. *well to live*] well to do; compare *Merchant of Venice*, II. ii. 46: "this father is an honest exceeding poor man, and, God be thanked, *well to live*."

123. *still*] always, for the future.

see if the bear be gone from the gentleman and how much he hath eaten : they are never curst but when they are hungry : if there be any of him left, I 'll bury it.

Shep. That 's a good deed. If thou mayest discern by that which is left of him what he is, fetch me to the sight of him.

Clo. Marry, will I ; and you shall help to put him i' the ground.

Shep. 'Tis a lucky day, boy, and we 'll do good deeds on 't. [*Exeunt.*

133. *sight*] *fight* F 1 (not in all copies of F 1).

128. *curst*] fierce.

ACT IV

SCENE I.—*Enter* TIME, *the Chorus.*

Time. I, that please some, try all, both joy and terror
Of good and bad, that makes and unfolds error,
Now take upon me, in the name of Time,
To use my wings. Impute it not a crime
To me or my swift passage, that I slide
O'er sixteen years and leave the growth untried
Of that wide gap, since it is in my power
To o'erthrow law and in one self-born hour
To plant and o'erwhelm custom. Let me pass
The same I am, ere ancient'st order was
Or what is now received : I witness to
The times that brought them in ; so shall I do
To the freshest things now reigning, and make stale
The glistering of this present, as my tale
Now seems to it. Your patience this allowing,
I turn my glass and give my scene such growing
As you had slept between : Leontes leaving,—
The effects of his fond jealousies so grieving

ACT IV. SCENE I.

2. *makes and unfolds*] *make and unfold* Rowe; *mask and unfold* Theobald. 6. *growth*] *gulf* Warburton. 11. *witness*] *witness'd* Capell. 17-19. *Leontes leaving, . . . jealousies . . . himself, imagine*] This is the punctuation of Staunton and most modern editors. F 1 reads *Leontes leaving . . . jealousies, . . . himself. Imagine* Ff 2, 3, 4 read *Leontes leaving . . . jealousies, himself, imagine*

ACT IV. SCENE I.

Enter Time, the Chorus] "This device was probably suggested by the title of Greene's romance, *Pandosto, or the Triumph of Time*" (Herford).

2. *that makes and unfolds*] The antecedent is Time, and strict grammar requires therefore "make and unfold." But irregularities of pronominal construction are common with Shakespeare. There is no need to substitute *mask* or *masks* for *makes*, as Theobald suggested, and the probable meaning of the lines is somewhat as follows : "I who please some and test all people, who am the joy of good men and the terror of evil men, I who am both the cause of misunderstandings and then the remover of these misunderstandings. . . ."

8. *self-born*] "self-begotten, *i.e.* the issue of Time" (Herford).

9-11. *Let me pass . . . received*] Johnson explains as follows : "Time entreats that he may pass as of old, before any order or succession of objects, ancient or modern, distinguished his periods."

14. *glistering*] glossy freshness.

15. *seems*] seems stale.

That he shuts up himself;—imagine me,
Gentle spectators, that I now may be
In fair Bohemia; and remember well,
I mentioned a son o' the king's, which Florizel
I now name to you; and with speed so pace
To speak of Perdita, now grown in grace
Equal with wondering: what of her ensues
I list not prophesy; but let Time's news
Be known when 'tis brought forth. A shepherd's daughter,
And what to her adheres, which follows after,
Is the argument of Time. Of this allow,
If ever you have spent time worse ere now;
If never, yet that Time himself doth say
He wishes earnestly you never may. [*Exit.*

SCENE II.—*Bohemia. The Palace of Polixenes.*

Enter POLIXENES *and* CAMILLO.

Pol. I pray thee, good Camillo, be no more importunate: 'tis a sickness denying thee anything; a death to grant this.

Cam. It is fifteen years since I saw my country: though I have for the most part been aired abroad, I desire to lay my bones there. Besides, the penitent king, my master, hath sent for me; to whose feeling sorrows I might be some allay, or I o'erween to think so, which is another spur to my departure.

19-20. *imagine me . . . that*] *imagine we . . . that you* Johnson. 22. *I mentioned*] F 1; *I mention here* Ff 2-4.

SCENE II.

4. *fifteen*] *sixteen* Hanmer.

24-25. *now grown . . . wondering*] whose increase in grace equals the increase of your sense of wonder.

27-28. *daughter . . . after*] The rhyme requires either the pronunciation *dafter* for daughter, or the pronunciation *auter* for after. The pronunciation *dafter* occurs in modern dialectical English; on the other hand, we find *hereafter* rhyming with *water* in Sylvester's *Du Bartas*. See Vietor, *Shakespeare's Pronunciation*, § 67. Professor Case draws my attention to the spellings *dafter* and *grand-dafter* in Isaac Walton's will, 1683.

29. *Of this allow*] approve of my conduct.

31. *If never . . .*] If you have never spent time so unprofitably, then at least approve of this, that Time himself, etc.

SCENE II.

5. *been aired abroad*] breathed foreign airs, lived in foreign lands.

8. *allay*] means of abatement; the word "allayment" occurs in *Cymbeline*, I. v. 22.

8. *I o'erween*] I am presumptuous enough.

Pol. As thou lovest me, Camillo, wipe not out the rest of thy services by leaving me now: the need I have of thee, thine own goodness hath made; better not to have had thee than thus to want thee: thou, having made me businesses, which none without thee can sufficiently manage, must either stay to execute them thyself, or take away with thee the very services thou hast done; which if I have not enough considered, as too much I cannot, to be more thankful to thee shall be my study; and my profit therein, the heaping friendships. Of that fatal country, Sicilia, prithee speak no more; whose very naming punishes me with the remembrance of that penitent, as thou callest him, and reconciled king, my brother; whose loss of his most precious queen and children are even now to be afresh lamented. Say to me, when sawest thou the Prince Florizel, my son? Kings are no less unhappy, their issue not being gracious, than they are in losing them when they have approved their virtues.

Cam. Sir, it is three days since I saw the prince. What his happier affairs may be, are to me unknown: but I have missingly noted, he is of late much retired from court and is less frequent to his princely exercises than formerly he hath appeared.

Pol. I have considered so much, Camillo, and with some care; so far, that I have eyes under my service which look upon his removedness; from whom I have this intelligence, that he is seldom from the house of a most homely shepherd; a man, they say, that from very nothing, and beyond the imagination of his neighbours, is grown into an unspeakable estate.

Cam. I have heard, sir, of such a man, who hath a daughter of most rare note: the report of her is extended

14. *businesses*] *business* F 4, Rowe. 20. *heaping*] *reaping* Warburton. 32. *missingly*] *missing him* Warb.; *musingly* Hanmer, Collier MS. 36. *care; so far,*] Capell; *care, so farre*, Ff 1, 2, 3; *care so far* F 4.

20. *the heaping friendships*] the heaping up of friendships, the growth of friendly feelings. There is no need to follow Warburton in the substitution of *reaping* for *heaping*.

25. *are*] agrees with "queen and children," instead of with the true subject "loss."

28. *approved*] proved.

32. *missingly noted*] noticed with a sense of loss. The emendations "missing him" and "musingly" are quite unnecessary.

36-7. *I have eyes . . . removedness*] I have servants in my employ who are watching his absences from court.

more than can be thought to begin from such a cottage.

Pol. That 's likewise part of my intelligence; but, I fear, the angle that plucks our son thither. Thou shalt accompany us to the place; where we will, not appearing what we are, have some question with the shepherd; from whose simplicity I think it not uneasy to get the cause of my son's resort thither. Prithee, be my present partner in this business, and lay aside the thoughts of Sicilia.

Cam. I willingly obey your command.

Pol. My best Camillo! We must disguise ourselves.

[*Exeunt.*

SCENE III.—*A road near the Shepherd's Cottage.*

Enter AUTOLYCUS, *singing.*

When daffodils begin to peer,
  With heigh! the doxy over the dale,
Why, then comes in the sweet o' the year;
  For the red blood reigns in the winter's pale.

The white sheet bleaching on the hedge,
  With heigh! the sweet birds, O, how they sing!
Doth set my pugging tooth on edge;
  For a quart of ale is a dish for a king.

46. *but*] *and* Hanmer, Capell, etc. 47. *angle*] *angel* Garrick. 51. *thither*] *thether* F 1. 55. [*Exeunt*] Rowe; *Exit* Ff.

Scene III.

A road near . . .] Malone; omit. Ff; *The country* Pope; *Fields near the Shepherd's* Capell. 1. *daffodils*] *daffadils* Ff. 4. *reigns in*] *reigns o'er* Hanmer; *reins in* Warburton; *runs in* Thirlby. 6. *heigh*] *hey* Ff. 7. *pugging*] *progging* Hanmer; *prigging* Collier MS. 7. *on*] Theobald; *an* Ff.

47. *the angle*] the fishing rod with its baited hook. With this figurative use, compare *Hamlet*, v. ii. 66: "He hath . . . thrown out his *angle* for my proper life."

Scene III.

2. *doxy*] Cotgrave: "*Gueuse*; f. A woman beggar, a she rogue, a great lazie and louzie queene; a Doxie or Mort." According to the *Dialect Dictionary* the word is still in use in various parts of England, sometimes in the sense of "a young girl, a sweetheart, sometimes as a contemptuous term for an old woman."

4. *For the red . . . pale*] It is uncertain whether *pale* means (1) paleness, or (2) fenced area, enclosure, as in such phrases as "the Irish pale." Accepting the former meaning, we may interpret: "The red blood of spring reigns in the place of winter's pallor." Accepting the latter, we may paraphrase: "The red blood of spring has dominion over what was once the confines of winter."

7. *pugging*] In Middleton's *Roaring Girl* (v. i.) occurs the word *puggards*, apparently in the sense of thieves: "Cheats, lifters, nips, foists, puggards, curbers." It is possible, therefore, that the meaning of *pugging* is thievish. But in the Devonshire dialect the word

The lark, that tirra-lyra chants,
With heigh! with heigh! the thrush and the jay,
Are summer songs for me and my aunts,
While we lie tumbling in the hay.

I have served Prince Florizel and in my time wore three-pile; but now I am out of service:

But shall I go mourn for that, my dear?
The pale moon shines by night:
And when I wander here and there,
I then do most go right.

If tinkers may have leave to live,
And bear the sow-skin budget,
Then my account I well may give,
And in the stocks avouch it.

My traffic is sheets; when the kite builds, look to lesser linen. My father named me Autolycus; who being, as I am, littered under Mercury, was likewise a snapper-up of unconsidered trifles. With die and drab I purchased this caparison, and my revenue is the silly cheat. Gallows and knock are too power-

9. *tirra-lyra*] *tirra-Lyra* Ff 1, 2; *tirra Lycra* F 4. 10. *With heigh! with heigh!*] *With heigh*, F 1; *With heigh, with heigh* Ff 2, 3, 4. 20. *sow-skin*] *show-skin* F 4. *budget*] Rowe; *bowget* Ff. 27. *this*] F 1; om. Ff 2, 3, 4. 28. *silly*] *sly* Hanmer.

pug-tooth occurs in the sense of eye-tooth, and *pugging tooth* may be another form of this (Wright's *Dialect Dict.*).

9. *tirra-lyra*] Malone adduces a poem entitled *The Silk Worms and their Flies* (1599) in which the following lines occur: "Let Philomela sing, let Progne chide, let Tyry-tyry-leerers upward flie." Compare also Du Bartas, *La Semaine*, bk. v.: "La gentille allouette avec son tire-lire."

14. *three-pile*] costly velvet of great substance: the pile is the nap or outer surface of the velvet. Shakespeare uses the adjective *three-pil'd* metaphorically with the meaning "superfine," in *Love's Labour 's Lost*, v. ii. 408: "*Three-piled* hyperboles." Compare also *Measure for Measure*, I. ii. 34: "Thou art good velvet; thou art a *three-piled* piece."

20. *budget*] wallet, scrip.

23-4. *when the kite . . . linen*] Harting, *Ornithology of Shakespeare*, p. 46, has a passage on the contents of a kite's nest in Huntingdonshire which throws interesting light upon the words of Autolycus: "The outside of the nest was composed of strong sticks; the lining consisted of small pieces of linen, part of a saddle-girth, a bit of a harvest-glove, part of a straw bonnet, pieces of paper and a worsted garter."

24. *Autolycus*] The mythical Autolycus was the son of Hermes or Mercury and Chione.

26-7. *die and drab*] dice and women.

28. *silly cheat*] silly person, fool. The *New Eng. Dict.* points out that in thieves' cant the word cheat was used in the sixteenth century in the general sense of "thing, article," usually with some descriptive word before it. In Harman's *Caveat* (1567) we find "a smeling chete," a nose, "a pratlynge chete," a tounge, etc.

28. *Gallows and knock*] According to Johnson, *knock* implies "the resistance which a highwayman encounters in the fact," and *gallows* "the punishment which he suffers on detection."

ful on the highway: beating and hanging are terrors to me: for the life to come, I sleep out the thought of it. A prize! a prize!

Enter CLOWN.

Clo. Let me see: every 'leven wether tods; every tod yields pound and odd shilling; fifteen hundred shorn, what comes the wool to?

Aut. [*Aside*] If the springe hold, the cock 's mine.

Clo. I cannot do 't without counters. Let me see; what am I to buy for our sheep-shearing feast? Three pound of sugar; five pound of currants; rice—what will this sister of mine do with rice? But my father hath made her mistress of the feast, and she lays it on. She hath made me four and twenty nosegays for the shearers, three-man song-men all, and very good ones; but they are most of them means and bases; but one puritan amongst them, and he sings psalms to hornpipes. I must have saffron to colour the warden pies; mace; dates, none; that 's out of my note; nutmegs, seven; a race or two of ginger,

32. *'leven wether*] Malone *et seq.*; *Leaven-weather* Ff. 32. *tod*] F 1; *told* Ff 2, 3, 4. 35. [*Aside*] Rowe. 36. *counters*] Capell; *compters* Ff. 38. *currants*] Rowe; *currence* Ff.

32. *tods*] yields a tod, *i.e.* 28 lbs. of wool. We learn from Stafford's *Breefe Conceipte of English Pollicye* (1581) that the value of a tod of wool was from 20 to 22 shillings, which bears out the following statement of the clown.

35. *cock*] woodcock, which was supposed to be a foolish bird, easily trapped.

36. *counters*] imitation coins used for reckoning.

42. *three-man song-men*] singers of catches or rounds. The word *three-man* is apparently a corruption of *free-man*, due to the fact that the songs were frequently sung in three parts. Cotgrave renders *Virelay* as "a round, freeman's song"; compare J. Hooker's *Life of Carew*, 39 (1575): "The King would very often use him to sing with him certain songs then called fremen songs, as namely 'By the bank as I lay'"; also T. Ravenscroft's *Deuteromelia* (1609): "Of pleasant Roundelaies, K. H. mirth or Freemen's songs, and such delightful catches."

43. *means*] tenors.

44-5. *but one puritan . . . hornpipes*] Douce explains this as an allusion to a practice, common at the time among the puritans, of burlesquing the *plain chant* of the papists, by adapting vulgar and ludicrous music to psalms and pious compositions. The probable meaning of "he sings psalms to hornpipes" is he sings psalms to the lively tunes suitable for hornpipe dances.

46. *warden pies*] pies made of warden pears. According to Ellacombe, the warden pear took its name from Warden Abbey in Berkshire, where these warden pears found a place in the armorial bearings of the monastic house.

46-7. *that 's out of my note*] It is highly improbable that the illiterate clown had a written list of articles. Dyce's remark, "I believe that the Clown is trusting to memory alone," commands respect, and we may accept the paraphrase of R. G. White, "that 's not among the matters of which I am to take note."

47. *race*] root. "Race" is from O.F. *rais*, Lat. *radicem*.

but that I may beg; four pound of prunes, and as many of raisins o' the sun.

Aut. O that ever I was born! [*Grovelling on the ground.*

Clo. I' the name of me—

Aut. O, help me, help me! pluck but off these rags; and then, death, death!

Clo. Alack, poor soul! thou hast need of more rags to lay on thee, rather than have these off.

Aut. O sir, the loathsomeness of them offends me more than the stripes I have received, which are mighty ones and millions.

Clo. Alas, poor man! a million of beating may come to a great matter.

Aut. I am robbed, sir, and beaten; my money and apparel ta'en from me, and these detestable things put upon me.

Clo. What, by a horseman, or a footman?

Aut. A footman, sweet sir, a footman.

Clo. Indeed, he should be a footman by the garments he has left with thee: if this be a horseman's coat, it hath seen very hot service. Lend me thy hand, I 'll help thee: come, lend me thy hand. [*Helping him up.*

Aut. O, good sir, tenderly, O!

Clo. Alas, poor soul!

Aut. O, good sir, softly, good sir! I fear, sir, my shoulder-blade is out.

Clo. How now! canst stand?

Aut. Softly, dear sir [*picks his pocket*]; good sir, softly. You ha' done me a charitable office.

Clo. Dost lack any money? I have a little money for thee.

Aut. No, good sweet sir; no, I beseech you, sir: I have a kinsman not past three-quarters of a mile hence,

48. *prunes*] Pope; *Prewyns* Ff. 49. *raisins*] Pope; *reysons* Ff 1, 2; *reasons* Ff 3, 4. 50. [*Grovelling . . .*] Rowe. 51. *me—*] Rowe; *me.* Ff; *the—.* Theobald. 56. *offends*] Ff 2, 3, 4; *offend* F 1. 62. *detestable*] *derestable* F 1. 69. [*Helping . . .*] Rowe; om. Ff. 75. [*picks his pocket*] Capell; omit Ff.

49. *raisins o' the sun*] Raisins which grew, ripened, and were dried in the open, as distinguished from artificially dried raisins. Compare Holland's *Pliny*, xiv. 3: "*Scripula*, the grapes whereof seem as if they were raisins of the sun, dried already."

51. *I' the name of me—*] It is probable that "me" is an incomplete word and stands for *mercy*. Compare the exclamation of the Clown's father—"Name of mercy, where was this, boy?" (III. iii. 105). Theobald would read, "I' th' name of the—," in the belief that the Clown was invoking the Trinity. Herford looks upon *me* as the pronoun, and compares the phrase, "Body o' me."

unto whom I was going; I shall there have money or any thing I want: offer me no money, I pray you; that kills my heart.

Clo. What manner of fellow was he that robbed you?

Aut. A fellow, sir, that I have known to go about with troll-my-dames: I knew him once a servant of the prince: I cannot tell, good sir, for which of his virtues it was, but he was certainly whipped out of the court.

Clo. His vices, you would say; there's no virtue whipped out of the court: they cherish it to make it stay there; and yet it will no more but abide.

Aut. Vices I would say, sir. I know this man well: he hath been since an ape-bearer; then a process-server, a bailiff; then he compassed a motion of the Prodigal Son, and married a tinker's wife within a mile where my land and living lies; and, having flown over many knavish professions, he settled only in rogue: some call him Autolycus.

Clo. Out upon him! prig, for my life, prig: he haunts wakes, fairs, and bear-baitings.

Aut. Very true, sir; he, sir, he; that's the rogue that put me into this apparel.

Clo. Not a more cowardly rogue in all Bohemia: if you had but looked big and spit at him, he'ld have run.

Aut. I must confess to you, sir, I am no fighter: I am false of heart that way; and that he knew, I warrant him.

Clo. How do you now?

86. *troll-my-dames*] *troll-madams* Hanmer. 86. *him*] *him him* F 2. 95. *a bailiff*] *to a bailiff* Camb. Edd. conj. 95. *compassed*] *composed* Long MS. 109. *do you*] *do you do* F 4.

86. *troll-my-dames*] This word is a corruption of the French *trou-madame*, and was the name of a game, somewhat resembling bagatelle, in which the aim was "to 'troll' balls through arches set on a board" (Onions, *Shakespeare Glossary*). According to Steevens, the old English word for the game was *pigeon-holes*, as the arches resembled the holes in a dove-cote.

92. *abide*] This has been explained as sojourn, stay for a short time, but it is more likely that the clown is misusing words after the manner of Bottom or Dogberry.

94. *ape-bearer*] one who leads monkeys about for show.

95. *compassed a motion*] acquired a puppet-show. Knight illustrates by reference to the puppet-show professor in *Bartholomew Fair* (v. i.) who exclaims, "O the motions that I, Lanthorn Leatherhead, have given light to in my time"; compare also *Two Gentlemen of Verona*, II. i. 104: "O excellent motion! O exceeding puppet." The reference to the Prodigal Son is interesting as showing how biblical themes, once the subject of mystery plays, survived in the puppet-shows.

100. *prig*] a slang word for thief.

Aut. Sweet sir, much better than I was; I can stand and walk: I will even take my leave of you, and pace softly towards my kinsman.

Clo. Shall I bring thee on the way?

Aut. No, good-faced sir; no, sweet sir.

Clo. Then fare thee well: I must go buy spices for our sheep-shearing.

Aut. Prosper you, sweet sir! [*Exit Clown.*] Your purse is not hot enough to purchase your spice. I'll be with you at your sheep-shearing too: if I make not this cheat bring out another, and the shearers prove sheep, let me be unrolled and my name put in the book of virtue!

Song.
Jog on, jog on, the foot-path way
And merrily hent the stile-a:
A merry heart goes all the day,
Your sad tires in a mile-a. [*Exit.*

SCENE IV.—*The Shepherd's Cottage.*

Enter FLORIZEL *and* PERDITA.

Flo. These your unusual weeds to each part of you
Do give a life: no shepherdess, but Flora
Peering in April's front. This your sheep-shearing
Is as a meeting of the petty gods,
And you the queen on 't.

Per. Sir, my gracious lord,
To chide at your extremes it not becomes me:
O, pardon, that I name them! Your high self,
The gracious mark o' the land, you have obscured

113. *the*] *thy* F 4. 115. *fare thee well*] *fartheewell* F 1; *farewell* Ff 2, 3, 4. 121. *unrolled*] *enrolled* Collier; *unrogued* Lettsom. 124. *hent*] *hend* Hanmer.

SCENE IV.

2. *Do*] Theobald, etc.; *Do's* Ff; *Does* Rowe, Pope. 3. *April's*] *April* F 4. 4. *meeting*] F 1; *merry meeting* Ff 2-4, Rowe. 5. *Sir*] *Sure* Collier MS.

120. *cheat*] rogue's trick.

121. *unrolled*] removed from the corporate body of begging gipsies.

123. *Jog on, jog on*] A tune with this title is preserved in the 1650 edition of the *Dancing Master*. The same tune appears in the Fitzwilliam *Virginal Book* and in *Pills to Purge Melancholy* (1707). There is no doubt that the song is an old folk-song: two additional stanzas of it appear in the *Antidote against Melancholy* (1661).

124. *hent*] take hold of.

SCENE IV.

2-3. *but Flora . . . front*] Compare Greene's *Pandosto*: "Shee seemed to bee the goddesse Flora herselfe for beauty."

6. *extremes*] extravagances.

8. *mark*] "The object of all men's notice and expectation" (Johnson).

With a swain's wearing, and me, poor lowly maid,
Most goddess-like prank'd up: but that our feasts
In every mess have folly and the feeders
Digest it with a custom, I should blush
To see you so attired, sworn, I think,
To show myself a glass.

Flo. I bless the time
When my good falcon made her flight across
Thy father's ground.

Per. Now Jove afford you cause!
To me the difference forges dread; your greatness
Hath not been used to fear. Even now I tremble
To think your father, by some accident,
Should pass this way as you did: O, the Fates!
How would he look, to see his work, so noble,
Vilely bound up? What would he say? Or how
Should I, in these my borrow'd flaunts, behold
The sternness of his presence?

Flo. Apprehend
Nothing but jollity. The gods themselves,
Humbling their deities to love, have taken
The shapes of beasts upon them: Jupiter
Became a bull, and bellow'd; the green Neptune
A ram, and bleated; and the fire-robed god,
Golden Apollo, a poor humble swain,
As I seem now. Their transformations

12. *Digest it*] F 4, Rowe *et seq.*; *Digest* F 1; *Disgest it*, Ff 2, 3. 13. *sworn*] *swoon* Hanmer, Capell, Dyce, etc.; *so worn* Collier; *scorn* Mitford. 22. *Vilely*] *Vildely* Ff 1, 2, 3; *vildly* F 4.

12. *with a custom*] from habit.

13-14. *sworn, . . . glass*] In a letter to Warburton, Theobald suggested that the true reading should be "*swoon*, I think, to *see* myself *i' th'* glass." Without insisting on the alteration of *show* to *see*, and of *a* to *i' th'*, one may look with favour on the emendation *swoon*—spelt *swowne*—for the Folio reading *sworne*. It has been objected that Perdita was not the person to swoon under such, or indeed under any, circumstances, but, even if this be so, it is unnecessary to take her words too literally. The other emendations, *so worn* (Collier) and *scorn* (Mitford) seem much less happy. The phrase "to show myself a glass" means simply "to look in a mirror." Professor Case regards the word *sworn* as referring to Florizel, and interprets as follows: as though you were sworn, I think, to shew me, as in a mirror, my real station.

15. *my good falcon . . .*] In *Pandosto* we read as follows: "It fortuned that Dorastus (who all that daye had bene hawking, and kilde store of game) incountred by the way these two mayds, and casting his eye sodenly on Fawnia, he was halfe afraid, fearing that with Acteon he had seene Diana; for he thought such exquisite perfection could not be founde in any mortall creature."

17. *difference*] difference of rank.

22. *bound up*] a metaphor from the art of book-binding.

23. *flaunts*] finery.

Were never for a piece of beauty rarer,
Nor in a way so chaste, since my desires
Run not before mine honour, nor my lusts
Burn hotter than my faith.

Per. O, but, sir,
Your resolution cannot hold, when 'tis
Opposed, as it must be, by the power of the king:
One of these two must be necessities,
Which then will speak, that you must change this purpose,
Or I my life.

Flo. Thou dearest Perdita,
With these forc'd thoughts, I prithee, darken not
The mirth o' the feast. Or I 'll be thine, my fair,
Or not my father's. For I cannot be
Mine own, nor any thing to any, if
I be not thine. To this I am most constant,
Though destiny say no. Be merry, gentle;
Strangle such thoughts as these with any thing
That you behold the while. Your guests are coming:
Lift up your countenance, as it were the day
Of celebration of that nuptial which
We two have sworn shall come.

Per. O lady Fortune,
Stand you auspicious!

Flo. See, your guests approach:
Address yourself to entertain them sprightly,
And let's be red with mirth.

Enter SHEPHERD, CLOWN, MOPSA, DORCAS, *and others, with* POLIXENES *and* CAMILLO *disguised.*

Shep. Fie, daughter! when my old wife lived, upon

32. *beauty rarer*] Rowe; *beauty, rarer* Ff. 35. *sir*] *deere sir* F 2; *dear sir* Ff 3, 4. 38. *must be*] *most be* F 4. 46. *gentle*] *gentlest* Hanmer; *girl* Collier MS. 49. *your*] *you* F 4. 54. *Enter* . . .] Rowe *et seq.*; *Enter all* Ff 2, 3, 4; om. F 1.

33. *Nor in a way*] Ritson suggests the reading "Nor any way." Herford explains *nor in . . . chaste* as "nor with so pure an aim."

40. *Or I my life*] The meaning is not that Perdita must forfeit her life, but that she must change her present life of courtship with a prince. Furness, in support of this view, aptly quotes her words to Florizel when the discovery was actually made:—

"I told you what would come of this . . .
. . . I 'll queen it no inch further,
But milk my ewes and weep."

41. *forc'd*] far-fetched, unnatural.

54. *Mopsa, Dorcas*] The latter name is, of course, biblical; the former comes from Sidney's *Arcadia*.

This day she was both pantler, butler, cook,
Both dame and servant; welcomed all, served all;
Would sing her song and dance her turn; now here,
At upper end o' the table, now i' the middle;
On his shoulder, and his; her face o' fire
With labour, and the thing she took to quench it
She would to each one sip. You are retired,
As if you were a feasted one and not
The hostess of the meeting: pray you, bid
These unknown friends to 's welcome; for it is
A way to make us better friends, more known.
Come, quench your blushes and present yourself
That which you are, mistress o' the feast: come on
And bid us welcome to your sheep-shearing,
As your good flock shall prosper.

Per. [*To Pol.*] Sir, welcome:
It is my father's will I should take on me
The hostess-ship o' the day. [*To Cam.*] You're welcome, sir.
Give me those flowers there, Dorcas. Reverend sirs,
For you there 's rosemary and rue; these keep
Seeming and savour all the winter long:
Grace and remembrance be to you both,
And welcome to our shearing!

Pol. Shepherdess,
A fair one are you, well you fit our ages
With flowers of winter.

Per. Sir, the year growing ancient,
Not yet on summer's death, nor on the birth
Of trembling winter, the fairest flowers o' the season
Are our carnations and streaked gillyvors,

60. *and*] *and on* Keightley. 61. *thing*] *things* F 4. 70. *Sir*] *Sirs* Rowe. 72. [*To Cam.*] Malone. *sir*] *sirs* Rowe. 76. *to you*] *unto you* Pope. 82. *gillyvors*] *Gilly-vors* Ff; *gillyflowers* Rowe.

56. *pantler*] a servant who looked after the pantry.

65. *to 's welcome*] to us welcome, *i.e.* offer a welcome to these friends who are unknown to us. On this transposition of adjectival phrases, see Abbott's *Shakespearean Grammar*, § 419 *a.*

75. *Seeming*] outward form, comeliness.

76. *remembrance*] Probably to be pronounced as a four-syllabled word, as though spelt *rememberance;* compare *Macbeth* (I. v. 40): "That croaks the fatal *entrance* [*enterance*] of Duncan." With the floral association of rosemary and rue with remembrance and grace respectively, compare the analogous scene in *Hamlet* (IV. v. 180), where Ophelia is distributing flowers and says:—

"There 's *rosemary*, that 's for remembrance.
There 's *rue* for you; we may call it Herb of Grace."

82. *gillyvors*] This word, which is the Chaucerian *gilofre*, the old French

Which some call nature's bastards: of that kind
Our rustic garden 's barren; and I care not
To get slips of them.

Pol. Wherefore, gentle maiden,
Do you neglect them?

Per. For I have heard it said
There is an art which, in their piedness, shares
With great creating nature.

Pol. Say there be;
Yet nature is made better by no mean,
But nature makes that mean: so, over that art
Which you say adds to nature, is an art
That nature makes. You see, sweet maid, we marry
A gentler scion to the wildest stock,
And make conceive a bark of baser kind
By bud of nobler race: this is an art
Which does mend nature, change it rather, but
The art itself is nature.

Per. So it is.

Pol. Then make your garden rich in gillyvors,
And do not call them bastards.

Per. I 'll not put
The dibble in earth to set one slip of them;
No more than, were I painted, I would wish
This youth should say 'twere well, and only therefore

83. *call*] *cail* F 2. 84. *garden 's*] Ff 2, 3, 4; *gardens* F 1. 90. *over*] *o'er* Capell; *even* Craik. 93. *scion*] Steevens; *sien* Ff. 98. *your*] *you* F 1. 98. *gillyvors*] *Gilly 'vors* Ff; *gillyflowers* Rowe.

girofle and the Low Latin *caryophyllum* (Greek *καρυόφυλλον*) has been corrupted into the modern *gillyflower*. The name has at different times been applied to pinks, carnations, sweet-williams, wallflowers and stocks. The true gillyflower is probably the clove carnation.

83. *nature's bastards*] All kinds of subtle allusions have been traced in this phrase, but it is probable from what is said by Perdita in lines 87-8, that she looks upon the gillyvor as a bastard because it is produced by the artificial crossing of different species of dianthus, instead of being the direct creation of Nature.

87-8. *There is an art . . . nature*] The meaning is that the streaked "gillyvor" is as much the result of artificial breeding as of the creative force of Nature. See note to line 83.

89. *mean*] means, agency.

90. *over that art*] over-ruling that art. The change of *over* to *even* is quite needless.

92-5. *You see . . . race*] These words, and indeed the whole of Polixenes' speech, constitute one of the most famous passages in the play. The depth and beauty of the thought is universally recognized, but many overlook the undertone of irony. Before the scene is over, we witness the ungovernable fury of Polixenes that the "gentler scion" that has sprung from his own loins should marry the "wildest stock" that has grown up in the home of the shepherd.

Desire to breed by me. Here 's flowers for you;
Hot lavender, mints, savory, marjoram;
The marigold, that goes to bed wi' the sun
And with him rises weeping: these are flowers
Of middle summer, and I think they are given
To men of middle age. You 're very welcome.

Cam. I should leave grazing, were I of your flock,
And only live by gazing.

Per. Out, alas!
You 'ld be so lean, that blasts of January
Would blow you through and through. Now, my fair'st friend,
I would I had some flowers o' the spring that might
Become your time of day; and yours, and yours,
That wear upon your virgin branches yet
Your maidenheads growing: O Proserpina,
For the flowers now, that frighted thou let'st fall
From Dis's waggon! daffodils,
That come before the swallow dares, and take
The winds of March with beauty; violets dim,
But sweeter than the lids of Juno's eyes
Or Cytherea's breath; pale primroses,
That die unmarried, ere they can behold

105. *wi' the*] Capell; *with'* Ff. 108. *You 're*] Capell; *Y' are* Ff. 108. *very welcome*] *welcome* F 4. 112. *my fair'st friend*] Ff; *my fairest friends* Rowe. 118. *Dis's*] *Dysses* F 1; *Disses* Ff 2, 3, 4. *daffodils*] *golden daffodils* Coleridge.

104. *Hot*] aromatic.

104. *mints*] The plural, which was much in use in Shakespeare's time, probably implies different kinds of mint. Thus at the present day we cultivate spearmint and peppermint in our herb-gardens. In *Batman upon Bartholome*, p. 305, we are informed that there are six kinds of mints.

105. *marigold*] The flower referred to is probably not the sunflower, but what botanists have named *calendula officinalis*, which is still commonly known as the marigold.

116. *Proserpina*] Shakespeare probably had in mind his old favourite, Golding's translation of Ovid's *Metamorphoses* (lib. v.), which tells the story of Proserpina as follows:—

"While in this garden *Proserpine* was taking her pastime,
In gathering eyther Violets blew, or Lillies white as Lime,
Dis spide her: loude hir caught her vp . . .
The Ladie with a wailing voyce afright did often call . . .
And as she from the vpper part hir garment would have rent,
By chance she let hir lap slip downe, and out her flowers went."

118. *Dis's waggon*] Pluto's chariot.

119. *take*] charm, fascinate; compare *Hamlet*, I. i. 163: "No fairy takes or witch hath power to charm."

120. *dim*] The meaning may be "dimly seen," or it may be that the white violet is referred to.

121. *sweeter*] more delightful to the sight or smell.

123. *unmarried*] The exact force of this word is as hard to determine as that of *forsaken* which Milton applies to the primrose in Lycidas: "The rathe primrose that forsaken dies."

Bright Phœbus in his strength, a malady
Most incident to maids; bold oxlips and
The crown imperial; lilies of all kinds,
The flower-de-luce being one! O, these I lack,
To make you garlands of; and my sweet friend,
To strew him o'er and o'er!

Flo. What, like a corse?

Per. No, like a bank for love to lie and play on;
Not like a corse; or if, not to be buried,
But quick and in mine arms. Come, take your flowers:
Methinks I play as I have seen them do
In Whitsun pastorals: sure this robe of mine
Does change my disposition.

Flo. What you do
Still betters what is done. When you speak, sweet,
I 'ld have you do it ever: when you sing,
I 'ld have you buy and sell so, so give alms,
Pray so; and, for the ordering your affairs,
To sing them too: when you do dance, I wish you
A wave o' the sea, that you might ever do
Nothing but that; move still, still so,

125. *bold*] *gold* Hanmer. 127. *flower-de-luce*] *flower-de-lis* Rowe. 137, 138. *I 'ld*] Ff 1, 2, 3; *I 'le* F 4; *I'll* Rowe. 142-3. *still so, And own no*] *still so, and own No* Malone.

126. *crown imperial*] This is the tall yellow fritillary (*Fritillaria Imperialis*).

127. *flower-de-luce*] Although the word is from the French *fleur-de-lis*, the true flower-de-luce was not a lily, but an iris. Spenser uses the word in his *Faerie Queene*, ii. 6:—

"The lilly, lady of the flowring field,
The *floure-de-luce*, her lovely paramoure,"

and so distinguishes the flower-de-luce from the lily.

132. *quick*] alive.

134. *Whitsun pastorals*] The reference is probably to the English morris-dances which were frequently performed at Whitsuntide. In these dances the chief characters were Robin Hood and Maid Marian; and although the former is properly the outlaw-hero of balladry, his association with Maid Marian is due to the influence of the old French *pastourelle*, in which Robin and Marian were the chief characters. See the old French pastoral play, *Le Jeu de Robin et Marian* by Adam de la Halle, and compare E. K. Chambers, *The Medieval Stage*, vol. i. pp. 175-6.

136. *When you speak . . .*] C. B. Mount (*Notes and Queries*, 1893, VIII. iii. 305) draws attention to the following passage in Sidney's *Arcadia* in which a similar idea to that conveyed in Florizel's speech is expressed: "The force of love doth so enchaine the lovers judgement upon her that holdes the raines of his mind, that whatsoever she doth is ever in his eyes best . . . If she sit still, that is best; . . . if she walke, no doubt that is best; if she be silent, that without comparison is best. . . . But if she speake, he will take it upon his death that is best, the quintessence of each word being distilled doune into his affected soule" (p. 368, ed. 1598). Mount adds that "it can scarcely be doubted that Shakespeare borrowed the thought from Sidney."

And own no other function : each your doing,
So singular in each particular,
Crowns what you are doing in the present deeds,
That all your acts are queens.

Per. O Doricles,
Your praises are too large : but that your youth,
And the true blood which peeps fairly through 't,
Do plainly give you out an unstain'd shepherd,
With wisdom I might fear, my Doricles,
You woo'd me the false way.

Flo. I think you have
As little skill to fear as I have purpose
To put you to 't. But come ; our dance, I pray :
Your hand, my Perdita : so turtles pair,
That never mean to part.

Per. I 'll swear for 'em.

Pol. This is the prettiest low-born lass that ever
Ran on the green-sward : nothing she does or seems
But smacks of something greater than herself,
Too noble for this place.

Cam. He tells her something
That makes her blood look out : good sooth, she is
The queen of curds and cream.

Clo. Come on, strike up !

Dor. Mopsa must be your mistress : marry, garlic,
To mend her kissing with !

Mop. Now, in good time !

Clo. Not a word, a word ; we stand upon our manners.
Come, strike up !

[*Music. Here a dance of Shepherds and Shepherdesses.*

146. *queens*] *queen's* Singer. 148. *peeps . . . through 't*] Ff 3, 4; *peepes . . . through 't* Ff 1, 2; *peeps forth . . . through it* Rowe. 157. *green-sward*] *greene-sord* Ff. *seems*] *says* Collier MS. 160. *look out*] Theobald; *look on 't* Ff. 162-3. Arranged as in Capell; as prose in Ff. 165. [*Music*] Malone; om. Ff.

143-6. *each your doing . . . queens*] Furness paraphrases : "Your way of doing everything (so peculiarly your own in every particular) crowns what you are at present doing, so that all your acts are queens."

148. *And the true blood . . . through 't*] Malone quotes Chapman's continuation of Marlowe's *Hero and Leander* (Third Sestiad, lines 39, 40) :—

"Through whose white skin, softer than soundest sleep,
With damask eyes the ruby blood doth peep."

Capell and the Collier MS. insert *so* before *fairly*, in order to help out the rhythm ; Staunton would invert the order—"which through it fairly peeps."

152. *skill*] reason.

160. *look out*] Theobald's emendation, *look out*, for the *look on 't* of the Ff is probably correct. The idea conveyed in the words *look out* is similar to that in "peeps fairly through 't" in line 148. Dyce and Staunton supply several instances from Elizabethan dramas in which *out* is misprinted *on 't*.

Pol. Pray, good shepherd, what fair swain is this
Which dances with your daughter?
Shep. They call him Doricles; and boasts himself
To have a worthy feeding: but I have it
Upon his own report and I believe it;
He looks like sooth. He says he loves my daughter:
I think so too; for never gazed the moon
Upon the water, as he 'll stand and read
As 'twere my daughter's eyes: and, to be plain,
I think there is not half a kiss to choose
Who loves another best.
Pol. She dances featly.
Shep. So she does any thing; though I report it,
That should be silent: if young Doricles
Do light upon her, she shall bring him that
Which he not dreams of.

Enter Servant.

Serv. O master, if you did but hear the pedlar at the door, you would never dance again after a tabor and pipe; no, the bagpipe could not move you: he sings several tunes faster than you 'll tell money; he utters them as he had eaten ballads and all men's ears grew to his tunes.

Clo. He could never come better; he shall come in. I love a ballad but even too well, if it be doleful matter merrily set down, or a very pleasant thing indeed and sung lamentably.

Serv. He hath songs for man or woman, of all sizes; no milliner can so fit his customers with gloves: he has the prettiest love-songs for maids; so without bawdry, which is strange; with such delicate burthens of dildos and fadings, "jump her and thump

168. *boasts*] *he boasts* Rowe. 169. *feeding*] *breeding* Hanmer. *but I have it*] *I have it but* Hunter; *I but have it*, Walker, Dyce. 185. *grew*] *grow* Rowe. 195. *fadings*] *fapings* Rowe.

169. *feeding*] feeding-ground, pasturage; compare Drayton's *Polyolbion* (Song vii.): "So much they do rely upon their *feedings*, flocks, and their fertility."

176. *featly*] gracefully.

184. *tell*] count.

187. *better*] more opportunely.

188-9. *doleful matter merrily set down*] Compare *Midsummer Night's Dream*, v. i. 64: "very tragical mirth."

192. *milliner*] properly, a dealer in goods from Milan; here, a haberdasher.

195. *dildos*] A word of obscure origin used in the refrains of ballads. Compare *Roxburgh Ballads*, ii. 455 (*circ.* 1650): "She prov'd herself a Duke's daughter,

her;" and where some stretch-mouthed rascal would, as it were, mean mischief and break a foul gap into the matter, he makes the maid to answer "Whoop, do me no harm, good man;" puts him off, slights him, with "Whoop, do me no harm, good man."

Pol. This is a brave fellow.

Clo. Believe me, thou talkest of an admirable conceited fellow. Has he any unbraided wares?

Serv. He hath ribbons of all the colours i' the rainbow; points more than all the lawyers in Bohemia can learnedly handle, though they come to him by the gross: inkles, caddisses, cambrics, lawns: why, he sings 'em over as they were gods or goddesses; you would think a smock were a she-angel, he so chants to the sleeve-hand and the work about the square on't.

198. *gap*] *jape* Coll. MS., Singer, Dyce. 203. *admirable conceited*] *admirable-conceited* Theobald. 204. *unbraided*] *braided* Johnson; *embroided* Collier. 209. *or*] *and* Pope. 211. *sleeve-hand*] *sleeve-band* Hanmer; *Silesia* or *sleasie holland* Peck conj.

and he but a Squire's son. Sing, trang dildo lee." See also *Bagford Ballads*, i. 551.

195. *fadings*] A word of obscure origin, occurring, like *dildo*, as a refrain in popular songs; also the name of a dance. Compare *Kt. of Burn. Pest.* III. v.: "I will have him dance *Fading; Fading* is a fine jig." In Matthew White's "The Courtier scorns the country clowns," a round of about the year 1600, the last line runs, "with a fading, fading, fading, fading."

198. *gap*] Staunton explains *a foul gap* as "a gross parenthesis," and quotes Puttenham's *Arte of Poesie*, iii. 113, where a parenthesis is defined as an insertion which makes "a great *gappe* in the tale." Other editors would follow the lead of the Collier MS. and read *iape* (= jest) for *gap*.

200. *Whoop, do me no harm*] "A song with this burden is to be found in Fry's *Ancient Poetry*" (Furness); see also Chappell's *Popular Music*, pp. 208, 774. In *The Famous History of Friar Bacon* there is a ballad to the tune of "Oh doe me no harm, good man," while the line, "Whoop, do me no harm, good woman," occurs in Ford's play, "The Fancies chaste and noble" (printed 1638).

203. *admirable conceited*] wonderfully ingenious.

204. *unbraided wares*] The *New Eng. Dict.* gives, as an obsolete meaning of *braided wares*, "goods that have changed colour, tarnished, faded." Accepting this meaning, it is easy to see the significance of the Clown's phrase; compare Bailey in his Dictionary (1721): "*Braided:* faded, that hath lost its colour," and Marston's *Scourge of Villainie*, I. iii. 185: "To yield his *braided ware* a quicker sale."

206. *points*] Used in the double sense of (i) metal-tagged laces, (ii) points in an argument.

208. *inkles*] linen tapes; compare *Love's Labour's Lost*, I. iii. 146: "What's the price of this *inkle?*"

208. *caddisses*] According to the *New Eng. Dict.* this is an abbreviated form of *caddis ribbon* which Sir James Murray defines as "a worsted tape or binding, used for garters"; compare the word *caddis-garter* (*1 Henry IV*. II. iv. 80).

211. *sleeve-hand*] wrist-band, cuff. Cotgrave interprets *poignet de la chem-*

Clo. Prithee bring him in; and let him approach singing.

Per. Forewarn him that he use no scurrilous words in 's tunes. [*Exit Servant.*

Clo. You have of these pedlars, that have more in them than you 'ld think, sister.

Per. Ay, good brother, or go about to think.

Enter AUTOLYCUS, *singing.*

Lawn as white as driven snow;
Cypress black as e'er was crow;
Gloves as sweet as damask roses;
Masks for faces and for noses;
Bugle bracelet, necklace amber,
Perfume for a lady's chamber;
Golden quoifs and stomachers,
For my lads to give their dears;
Pins and poking-sticks of steel,
What maids lack from head to heel:
Come buy of me, come; come buy, come buy;
Buy, lads, or else your lasses cry:
Come buy.

Clo. If I were not in love with Mopsa, thou shouldst take no money of me; but being enthralled as I am, it will also be the bondage of certain ribbons and gloves.

Mop. I was promised them against the feast; but they come not too late now.

Dor. He hath promised you more than that, or there be liars.

Mop. He hath paid you all he promised you: may be, he has paid you more, which will shame you to give him again.

Clo. Is there no manners left among maids? will they wear

220. *Cypress*] *Cyprus* Rowe. 223. *Bugle bracelet*] *Bugle-bracelets* F 4. 230-1. *Buy, lads . . . come buy*] Printed as one line in Ff.

ise as "the wrist-band, or gathering at the sleeve-hand of a shirt."

211. *square*] the front of a garment; compare Fairfax's *Tasso*, xii. 64:—

"Between her breasts the cruel weapon rives,
Her curious *square*, embossed with swelling gold."

216. *You have of . . .*] With this genetival construction, compare *Hamlet*, III. ii. 37: "There be of them that will themselves laugh."

220. *Cypress*] crape; compare Milton's *Il Penseroso*, line 35: "Sable stole of *Cypress* lawn." The word is from the island of Cyprus, from which certain textile fabrics were originally imported.

223. *Bugle bracelet*] a bracelet of black beads; compare "*bugle* eyeballs," *As You Like It*, III. v. 47.

225. *quoifs*] coifs.

227. *poking-sticks*] metal rods which, when heated in the fire, were used for stiffening the plaits of ruffs (Steevens).

their plackets where they should bear their faces? Is there not milking-time, when you are going to bed, or kiln-hole, to whistle off these secrets, but you must be tittle-tattling before all our guests? 'tis well they are whispering: clamour your tongues; and not a word more.

Mop. I have done. Come, you promised me a tawdry-lace and a pair of sweet gloves.

Clo. Have I not told thee how I was cozened by the way and lost all my money?

Aut. And indeed, sir, there are cozeners abroad; therefore it behoves men to be wary.

Clo. Fear not thou, man, thou shalt lose nothing here.

Aut. I hope so, sir; for I have about me many parcels of charge.

Clo. What hast here? ballads?

Mop. Pray now, buy some: I love a ballad in print, a life, for then we are sure they are true.

Aut. Here's one to a very doleful tune, how a usurer's wife was brought to bed of twenty money-bags at a burthen, and how she longed to eat adders' heads and toads carbonadoed.

Mop. Is it true, think you?

244. *bear*] *wear* Warburton. 246. *kiln-hole*] Malone; *kill-hole* Ff. 246. *whistle off*] Hanmer; *whistle of* Ff; *whisper off* Collier MS. 248. *clamour*] *charm* Hanmer; *clammer* Keightley. 260. *ballad*] Ff 3, 4; *ballet* Ff 1, 2. 260. *a life*] Ff; *o' life*, Collier, White, Camb. Edd. 263. *of*] Ff 1, 2; *with* Ff 3, 4.

244. *plackets*] According to Dyce, a placket signified "a petticoat, an under-petticoat, a pocket attached to a petticoat, the slit or opening in a petticoat, a stomacher; and it certainly was occasionally used to signify a female."

246. *kiln-hole*] "Kiln-hole is pronounced *Kill-hole* [which is the spelling of the Folios] in the Midland counties, and generally means the fire-place used in making malt; and is still a noted gossiping-place" (Harris).

248. *clamour*] silence. This word, as Sir James Murray suggests in the *New Eng. Dict.*, would be better spelt *clammer*. It is derived, not from the Latin *clamor*, but from the native word *clam* or *clom*, meaning silence; compare Dan Michel's Sermon on Matthew xxiv. 43: "He ansuereþ he ne may naȝt zigge, bote yef þer by heȝliche *clom*" (He answers that he cannot speak, unless there be august silence).

250. *tawdry-lace*] A silken neckerchief, deriving its name from St. Audrey, or Etheldreda, the patron saint of Ely Cathedral. These laces were first sold at the fair held at Ely on the day of the Saint, October 17.

251. *sweet*] perfumed; compare "Gloves as *sweet* as damask roses" (line 221).

258. *charge*] value.

260. *print, a life*] This is the reading of the Ff. Many modern editors delete the comma after *print*, and substitute *o' life* for *a life*. Accepting the Ff reading, we may explain *a life* as "on my life," "by my life."

265. *carbonadoed*] slashed, hacked in pieces; compare "Your *carbonadoed* face" (*All's Well that Ends Well*, IV. v. 108), and *Coriolanus*, IV. v. 199: "scotched him and notched him like a *carbonado*."

Aut. Very true, and but a month old.

Dor. Bless me from marrying a usurer!

Aut. Here 's the midwife's name to 't, one Mistress Tale-porter, and five or six honest wives that were present. Why should I carry lies abroad?

Mop. Pray you now, buy it.

Clo. Come on, lay it by: and let 's first see more ballads; we 'll buy the other things anon.

Aut. Here 's another ballad of a fish, that appeared upon the coast, on Wednesday the fourscore of April, forty thousand fathom above water, and sung this ballad against the hard hearts of maids: it was thought she was a woman, and was turned into a cold fish for she would not exchange flesh with one that loved her: the ballad is very pitiful and as true.

Dor. Is it true too, think you?

Aut. Five justices' hands at it, and witnesses more than my pack will hold.

Clo. Lay it by too: another.

Aut. This is a merry ballad, but a very pretty one.

Mop. Let 's have some merry ones.

Aut. Why, this is a passing merry one and goes to the tune of "Two maids wooing a man:" there 's scarce a maid westward but she sings it; 'tis in request, I can tell you.

Mop. We can both sing it: if thou 'lt bear a part, thou shalt hear; 'tis in three parts.

Dor. We had the tune on 't a month ago.

Aut. I can bear my part; you must know 'tis my occupation: have at it with you.

SONG.

A. Get you hence, for I must go
Where it fits not you to know.
D. Whither? *M.* O, whither? *D.* Whither?

269. *midwife's*] Rowe; *midwives* Ff. 275. *ballad of*] *ballad, Of* Capell. 276. *Wednesday*] *Wensday* Ff 1, 2. 277. *fathom*] Johnson; *fadom* Ff. 299, 308. *whither*] F 4; *whether* Ff 1, 2, 3.

275. *a fish*, etc.] Malone drew attention to the following entry in the Stationers' Register, anno 1604: "The most true and strange report of A monstruous fishe that appeared in the forme of A woman from the wast upward Seene in the Sea."

289. *Two maids . . .*] A song with this title appeared, set to music by Dr. Boyce, in 1759.

299-302. *Whither . . . thither*] The forms *whether* and *thether*, which appear in the early Folios, for our *whither* and *thither*, are exceedingly common in Elizabethan texts.

M. It becomes thy oath full well,
Thou to me thy secrets tell:
D. Me too, let me go thither.
M. Or thou goest to the grange or mill:
D. If to either, thou dost ill.
A. Neither. *D.* What, neither? *A.* Neither.
D. Thou hast sworn my love to be;
M. Thou hast sworn it more to me:
Then whither goest? say, whither?

Clo. We'll have this song out anon by ourselves: my father and the gentlemen are in sad talk, and we'll not trouble them. Come, bring away thy pack after me. Wenches, I'll buy for you both. Pedlar, let's have the first choice. Follow me, girls.
[*Exit with Dorcas and Mopsa.*

Aut. And you shall pay well for 'em. [*Follows singing.*

Will you buy any tape,
Or lace for your cape,
My dainty duck, my dear-a?
Any silk, any thread,
Any toys for your head,
Of the new'st, and finest, finest wear-a?
Come to the pedlar;
Money's a meddler,
That doth utter all men's ware-a. [*Exit.*

Re-enter Servant.

Ser. Master, there is three carters, three shepherds, three neat-herds, three swine-herds, that have made themselves all men of hair, they call themselves Saltiers, and they have a dance which the wenches say is a gallimaufry of gambols, because they are not in't;

302. *thither*] Ff 3, 4; *thether* Ff 1, 2. 310. *gentlemen*] Rowe; *Gent.* Ff. 313. [*Exit . . .*] Dyce; om. Ff. 314. [*Follows singing*] Camb. Edd.; *Song* Ff. 315-323. Printed as six lines in Ff. 316. *cape*] *crpe* F 1. 324. *Master*] *Mayster* F 1. 324. *carters*] *goatherds* Theobald.

310. *sad*] serious.

322. *meddler*] usually spelt in modern editions with a single *d*; the meaning is "a sharer in whatever is going on."

323. *utter*] put on the market. Compare *Romeo and Juliet*, v. i. 67:—

> "Such mortal drugs I have; but Mantua's law
> Is death to any he that *utters* them."

326. *men of hair*] men dressed in skins to resemble Satyrs.

326. *Saltiers*] *i.e.* Satyrs. Professor Skeat is of the opinion (*Notes and Queries*, 10th ser. x. 344) that in using the word *Saltiers* the shepherd had in mind the French word *saulteur* (Mod. F. *sauteur*), which had the double meaning of "dancer" and of the heraldic "saltire."

328. *gallimaufry*] medley.

but they themselves are o' the mind, if it be not too rough for some that know little but bowling, it will please plentifully.

Shep. Away! we 'll none on 't: here has been too much homely foolery already. I know, sir, we weary you.

Pol. You weary those that refresh us: pray, let 's see these four threes of herdsmen.

Serv. One three of them, by their own report, sir, hath danced before the king; and not the worst of the three but jumps twelve foot and a half by the squier.

Shep. Leave your prating: since these good men are pleased, let them come in; but quickly now.

Serv. Why, they stay at door, sir. [*Exit.*

Here a dance of twelve Satyrs.

Pol. O, father, you 'll know more of that hereafter.
[*To Cam.*] Is it not too far gone? 'Tis time to part them.
He 's simple and tells much. How now, fair shepherd!
Your heart is full of something that does take
Your mind from feasting. Sooth, when I was young
And handed love as you do, I was wont
To load my she with knacks: I would have ransack'd
The pedlar's silken treasury and have pour'd it
To her acceptance; you have let him go
And nothing marted with him. If your lass
Interpretation should abuse and call this
Your lack of love or bounty, you were straited
For a reply, at least if you make a care
Of happy holding her.

338. *squier*] Camb. Edd.; *squire* Ff; *square* Rowe. 343. [*To Cam.*] Camb. Edd. 347. *handed*] *handled* Collier MS. 354. *reply, at least*] *reply at least* Ff.

330. *bowling*] The reference is to the game of bowls, which at this time, and also during the Stuart period, was the sport of the aristocracy.

338. *squier*] foot-rule; also spelt *squire.* "*Esquierre*: f. A Rule or Squire: an Instrument vsed by Masons, Carpenters, Ioyners, etc., also an Instrument wherewith Surveyors measure land" (Cotgrave).

342. *O, father*, etc.] These words, addressed to the shepherd, are seemingly unintelligible. We are, perhaps, to suppose that, during the entrance of the Satyrs, Polixenes has drawn the shepherd apart and entered into a private conversation with him, of which this line of Polixenes, uttered as he advances to the front of the stage, is the conclusion. We find the same sort of thing at line 618.

347. *handed*] handled, engaged in. There is absolutely no need to change *handed* to *handled*. There is a similar use of the verb *to hand* in II. iii. 63.

348. *knacks*] knick-knacks, trifling gifts.

351. *marted*] marketed, trafficked.

352. *Interpretation . . . abuse*] interpret the matter wrongly.

353. *straited*] reduced to straits.

354-5. *if you make . . . her*] if you care for the joyful possession of her.

Flo. Old sir, I know
She prizes not such trifles as these are:
The gifts she looks from me are pack'd and lock'd
Up in my heart; which I have given already,
But not deliver'd. O, hear me breathe my life
Before this ancient sir, who, it should seem,
Hath sometime loved! I take thy hand, this hand,
As soft as dove's down and as white as it,
Or Ethiopian's tooth, or the fann'd snow that's bolted
By the northern blasts twice o'er.

Pol. What follows this?
How prettily the young swain seems to wash
The hand was fair before! I have put you out:
But to your protestation; let me hear
What you profess.

Flo. Do, and be witness to 't.

Pol. And this my neighbour too?

Flo. And he, and more
Than he, and men, the earth, the heavens, and all:
That, were I crown'd the most imperial monarch,
Thereof most worthy, were I the fairest youth
That ever made eye swerve, had force and knowledge
More than was ever man's, I would not prize them
Without her love; for her employ them all;
Commend them and condemn them to her service
Or to their own perdition.

Pol. Fairly offer'd.

Cam. This shows a sound affection.

Shep. But, my daughter,
Say you the like to him?

Per. I cannot speak
So well, nothing so well; no, nor mean better:
By the pattern of mine own thoughts I cut out
The purity of his.

Shep. Take hands, a bargain!

360. *who*] *whom* F 1. 363-4. Arranged as in F 1. In Ff 2, 3, 4, line 363 ends at *snow*. 364. *blasts*] F 1; *blast* Ff 2, 3, 4. 370. *the heavens*] *and heavens* F 4. 373. *force*] *sense* Collier MS. 379. *him?*] Rowe; *him.* Ff.

357. *looks*] look for.

363. *bolted*] sifted.

366. *was fair*] For the omission of the relative pronoun, see Abbott, § 244.

381. *By the pattern . . .*] "A woman's simile: just as Imogen exclaims: 'Poor I am stale, a garment out of fashion; And, for I am richer than to hang to by the walls, I must be ripp'd—to pieces with me!' (*Cymbeline*, III. iv. 33)" (Furness).

And, friends unknown, you shall bear witness to 't:
I give my daughter to him, and will make
Her portion equal his.

Flo. O, that must be
I' the virtue of your daughter: one being dead,
I shall have more than you can dream of yet;
Enough then for your wonder. But, come on,
Contract us 'fore these witnesses.

Shep. Come, your hand;
And, daughter, yours.

Pol. Soft, swain, awhile, beseech you;
Have you a father?

Flo. I have: but what of him?

Pol. Knows he of this?

Flo. He neither does nor shall.

Pol. Methinks a father
Is at the nuptial of his son a guest
That best becomes the table. Pray you once more,
Is not your father grown incapable
Of reasonable affairs? is he not stupid
With age and altering rheums? can he speak? hear?
Know man from man? dispute his own estate?
Lies he not bed-rid? and again does nothing
But what he did being childish?

Flo. No, good sir;
He has his health and ampler strength indeed
Than most have of his age.

Pol. By my white beard,
You offer him, if this be so, a wrong
Something unfilial: reason my son
Should choose himself a wife, but as good reason
The father, all whose joy is nothing else
But fair posterity, should hold some counsel
In such a business.

Flo. I yield all this;

388. *your*] *you* F 4. 390. *awhile, beseech you*;] Capell; *a-while, beseech you*, F 1; *a-while: 'beseech you*, Ff 2, 3, 4. 399. *dispute*] *compute* Johnson; *dispose* Collier MS.; *dispense* Anon. conj. 405. *my*] *the* Anon. conj. apud Camb. Edd.

398. *altering*] weakening; compare the French *altérer*.

399. *dispute*] The emendations of Johnson and the Collier MS. are needless; the meaning is "discuss, reason about"; compare *Romeo and Juliet*, III. iii. 62: "Let me *dispute* with thee of thine estate."

405. *reason my son* . . .] it is reasonable that my son . . . etc. With this ellipsis, compare *King John*, V. ii. 120: "And *reason*, too, he should."

But for some other reasons, my grave sir,
Which 'tis not fit you know, I not acquaint
My father of this business.

Pol. Let him know 't.

Flo. He shall not.

Pol. Prithee, let him.

Flo. No, he must not.

Shep. Let him, my son: he shall not need to grieve
At knowing of thy choice.

Flo. Come, come, he must not.
Mark our contract.

Pol. Mark your divorce, young sir,
[*Discovering himself.*
Whom son I dare not call; thou art too base
To be acknowledged: thou a sceptre's heir,
That thus affects a sheep-hook! Thou old traitor,
I am sorry that by hanging thee I can
But shorten thy life one week. And thou, fresh piece
Of excellent witchcraft, who of force must know
The royal fool thou copest with,—

Shep. O, my heart!

Pol. I'll have thy beauty scratch'd with briers, and made
More homely than thy state. For thee, fond boy,
If I may ever know thou dost but sigh
That thou no more shalt see this knack, as never
I mean thou shalt, we'll bar thee from succession;
Not hold thee of our blood, no, not our kin,
Farre than Deucalion off: mark thou my words:
Follow us to the court. Thou churl, for this time,
Though full of our displeasure, yet we free thee
From the dead blow of it. And you, enchantment,—

418. *acknowledged*] *acknowledge* F 1. 419. *affects*] Ff; *affect'st* Pope. 420-1. *can But shorten*] *can but Shorten* Warburton. 422. *who*] *whom* F 1. 425. *fond*] *found* F 4. 427. *shalt*] Rowe; *shalt never* Ff. 430. *Farre than*] *Farre then* F 1; *Farre than* Ff 2, 3; *Far than* F 4; *Farther than* Heath conj. 433. *dead*] *dread* Anon. apud Camb. 433. *you*] *your* Ff 3, 4.

419. *affects*] Probably used here for *affect'st*, because of the harshness of the three consonants. Furness adduces, as another instance of the same thing, *Hamlet*, I. iv. 53: "That thou . . . Revisits thus the glimpses of the moon."

423. *copest with*] hast to deal with.

427. *knack*] knick-knack, trifle. Polixenes has made use of the same word in line 348.

430. *Farre than*] It seems right to restore the reading of the first three Folios, *farre*, which is an Elizabethan spelling of Mid. Eng. *ferre*, which is the comparative of *fer* = *far*. Compare Chaucer, *Prologue to Canterbury Tales*, 47: "And thereto hadde he riden, no man *ferre*." The *far* of F 4 appears in most modern editions, but such a form fails to disclose the comparative force of the adjective.

433. *dead*] The substitution of *dread*

Worthy enough a herdsman; yea, him too,
That makes himself, but for our honour therein,
Unworthy thee,—if ever henceforth thou
These rural latches to his entrance open,
Or hoop his body more with thy embraces,
I will devise a death as cruel for thee
As thou art tender to 't. [*Exit.*

Per. Even here undone!
I was not much afeard; for once or twice
I was about to speak and tell him plainly,
The selfsame sun that shines upon his court
Hides not his visage from our cottage, but
Looks on alike. Will 't please you, sir, be gone?
I told you what would come of this: beseech you,
Of your own state take care: this dream of mine—
Being now awake, I'll queen it no inch farther,
But milk my ewes and weep.

Cam. Why, how now, father!
Speak ere thou diest.

Shep. I cannot speak, nor think,
Nor dare to know that which I know. O sir!
You have undone a man of fourscore three,
That thought to fill his grave in quiet; yea,
To die upon the bed my father died,
To lie close by his honest bones: but now
Some hangman must put on my shroud and lay me
Where no priest shovels in dust. O cursed wretch,
That knew'st this was the prince, and wouldst adventure
To mingle faith with him! Undone! undone!

436. *thee,—if*] Capell; *thee. If* Ff. 438. *hoop*] *hope* Ff. 445. *on*] *on all* Malone; *on it* Keightley; *on 's* Anon. apud Camb. 447. *this dream of mine—*] Johnson; *this dream of mine* Ff.

for *dead* by an anonymous critic is plausible but not convincing.

433. *enchantment*] Compare the phrase, "fresh piece of excellent witchcraft," which Polixenes applies to Perdita in his preceding speech.

434-6. *yea, him too . . . thee*] Deighton paraphrases, "Yea, worthy too of him who (if the honour of my family were not concerned) shows himself unworthy of you."

445. *Looks on alike*] It may be that the word *all* has dropped out after *looks on*, as Malone and others have suggested; but it is also possible that the word *alike* is here used in the sense of "indifferently," "without distinction."

454. *died*] For the omission of the preposition—*died on*—see Abbott, § 394.

457. *no priest shovels in dust*] Compare the rubric of the Liturgy of Edward VI. (1549): "And then the priest, casting earth upon the corps, shall say, 'I commend thy soul,' etc."

If I might die within this hour, I have lived
To die when I desire. [*Exit.*

Flo. Why look you so upon me?
I am but sorry, not afeard; delay'd,
But nothing alter'd: what I was, I am;
More straining on for plucking back, not following
My leash unwillingly.

Cam. Gracious my lord,
You know your father's temper: at this time
He will allow no speech, which I do guess
You do not purpose to him; and as hardly
Will he endure your sight as yet, I fear:
Then, till the fury of his highness settle,
Come not before him.

Flo. I not purpose it.
I think, Camillo?

Cam. Even he, my lord.

Per. How often have I told you 'twould be thus!
How often said, my dignity would last
But till 'twere known?

Flo. It cannot fail but by
The violation of my faith; and then
Let nature crush the sides o' the earth together
And mar the seeds within! Lift up thy looks:
From my succession wipe me, father; I
Am heir to my affection.

Cam. Be advised.

Flo. I am, and by my fancy: if my reason
Will thereto be obedient, I have reason;
If not, my senses, better pleased with madness,
Do bid it welcome.

Cam. This is desperate, sir.

Flo. So call it: but it does fulfil my vow;
I needs must think it honesty. Camillo,

466. *your*] *my* F 1. 469. *sight as yet*] Hanmer; *sight, as yet* Ff. 472. *Camillo?*] Johnson; *Camillo.* Ff; *Camillo*— Theobald. 475. *fail*] *fall* Anon. conj. 479. *my*] *thy* Capell. 483. *better pleased with madness*] F 1; *better (pleas'd with madness)* Ff 2, 3, 4.

464. *straining on*] The metaphor is drawn from coursing. Compare *Henry V.* III. i. 31: "I see you stand like greyhounds in the slips, *Straining upon* the start."

478. *mar the seeds within*] Furness draws attention to similar metaphors in the tragedies: "Though the treasure Of Nature's germens tumble all together" (*Macbeth*, IV. i. 59), and "Crack nature's moulds, all germens spill at once" (*King Lear*, III. ii. 8).

481. *fancy*] love.

484. *it*] madness.

Not for Bohemia, nor the pomp that may
Be thereat glean'd; for all the sun sees, or
The close earth wombs, or the profound seas hide
In unknown fathoms, will I break my oath
To this my fair beloved: therefore, I pray you,
As you have ever been my father's honour'd friend,
When he shall miss me,—as, in faith, I mean not
To see him any more,—cast your good counsels
Upon his passion: let myself and fortune
Tug for the time to come. This you may know
And so deliver, I am put to sea
With her whom here I cannot hold on shore;
And most opportune to our need I have
A vessel rides fast by, but not prepared
For this design. What course I mean to hold
Shall nothing benefit your knowledge, nor
Concern me the reporting.

Cam. O my lord!
I would your spirit were easier for advice,
Or stronger for your need.

Flo. Hark, Perdita. [*Drawing her aside.*
I'll hear you by and by.

Cam. He's irremoveable,
Resolved for flight. Now were I happy, if
His going I could frame to serve my turn,
Save him from danger, do him love and honour,
Purchase the sight again of dear Sicilia
And that unhappy king, my master, whom
I so much thirst to see.

Flo. Now, good Camillo;
I am so fraught with curious business that
I leave out ceremony.

Cam. Sir, I think
You have heard of my poor services, i' the love

488. *thereat*] *thereout* Hanmer. *all*] F 1; *all that* Ff 2, 3, 4. 489. *seas hide*] Ff 2, 3, 4; *seas, hides* F 1; *sea hides* Capell. 490. *fathoms*] Johnson; *fadomes* Ff. 492. *honour'd*] F 1; om. Ff 2, 3, 4. 498. *whom*] Ff 2, 3, 4; *who* F 1. 499. *our*] Theobald; *her* Ff; *the* Capell. 505. [*Drawing* . . .] Capell. 507. *Resolved*] *Resolv'd* F 2. 513. *curious*] *serious* Collier MS.

499. *opportune*] The accent is on the penultimate.

502. *benefit your knowledge*] profit you to know.

504. *easier for*] more willing to receive.

510. *Purchase*] obtain.

513. *curious business*] Either, business requiring anxious care, or, particular business.

That I have borne your father?
Flo. Very nobly
Have you deserved: it is my father's music
To speak your deeds, not little of his care
To have them recompensed, as thought on.
Cam. Well, my lord,
If you may please to think I love the king,
And through him what is nearest to him, which is
Your gracious self, embrace but my direction,
If your more ponderous and settled project
May suffer alteration. On mine honour
I 'll point you where you shall have such receiving
As shall become your highness; where you may
Enjoy your mistress; from the whom, I see,
There 's no disjunction to be made, but by—
As heavens forefend!—your ruin; marry her,
And—with my best endeavours in your absence—
Your discontenting father strive to qualify
And bring him up to liking.
Flo. How, Camillo,
May this, almost a miracle, be done?
That I may call thee something more than man
And after that trust to thee.
Cam. Have you thought on
A place whereto you 'll go?
Flo. Not any yet:
But as the unthought-on accident is guilty
To what we wildly do, so we profess
Ourselves to be the slaves of chance, and flies
Of every wind that blows.
Cam. Then list to me:
This follows, if you will not change your purpose,
But undergo this flight; make for Sicilia,
And there present yourself and your fair princess,

524. *alteration. On*] F 1; *alteration: On* Ff 2, 3, 4; *alteration, on* Camb. Edd. 531. *strive*] *I 'll strive* Rowe, Capell, Rann, etc. 538. *To*] *Of* Rowe; *Towards* Hanmer.

519. *as thought on*] as soon as he has remembered them.

523. *ponderous*] weighty, important.

531. *strive*] Most eighteenth century editors, from Rowe onwards, substituted *I 'll strive* for *strive*. Malone restored the original reading and pointed out that the words "with my best . . . absence" are to be looked upon as a parenthesis.

531. *qualify*] assuage.

537. *unthought-on accident*] Mason interprets, "the unsuspected discovery made by Polixenes."

538. *To*] of.

For so I see she must be, 'fore Leontes:
She shall be habited as it becomes
The partner of your bed. Methinks I see
Leontes opening his free arms and weeping
His welcomes forth; asks thee, the son, forgiveness,
As 'twere i' the father's person; kisses the hands
Of your fresh princess; o'er and o'er divides him
'Twixt his unkindness and his kindness; the one
He chides to hell and bids the other grow
Faster than thought or time.

Flo. Worthy Camillo,
What colour for my visitation shall I
Hold up before him?

Cam. Sent by the king your father
To greet him and to give him comforts. Sir,
The manner of your bearing towards him, with
What you as from your father shall deliver,
Things known betwixt us three, I 'll write you down:
The which shall point you forth at every sitting
What you must say; that he shall not perceive
But that you have your father's bosom there
And speak his very heart.

Flo. I am bound to you:
There is some sap in this.

Cam. A course more promising
Than a wild dedication of yourselves
To unpath'd waters, undream'd shores, most certain
To miseries enough: no hope to help you,
But as you shake off one to take another:
Nothing so certain as your anchors, who
Do their best office, if they can but stay you
Where you 'll be loath to be: besides, you know
Prosperity 's the very bond of love,
Whose fresh complexion and whose heart together

548. *thee, the son*] Ff 3, 4; *thee there Sonne* Ff 1, 2. 560. *sitting*] *flitting* Theobald. 568-9. *another: Nothing*] *another Nothing* Hanmer.

547. *free*] gracious, willing.

550-1. *o'er and o'er . . . kindness*] Deighton paraphrases: "His talk is divided between two subjects, his unkindness formerly shown to your father, and the kindness he now feels towards him and you."

554. *colour*] pretext; compare "Under the *colour* of defending him" (*Two Gentlemen of Verona*, IV. ii. 3).

560. *point you forth*] indicate to you.

569. *who*] For further examples of the use of *who* for *which* see Abbott, § 264. *Who* was just coming into use as a relative pronoun at this time.

Affliction alters.

Per. One of these is true:
I think affliction may subdue the cheek,
But not take in the mind.

Cam. Yea, say you so?
There shall not at your father's house these seven years
Be born another such.

Flo. My good Camillo,
She is as forward of her breeding as
She is i' the rear o' her birth.

Cam. I cannot say 'tis pity
She lacks instructions, for she seems a mistress
To most that teach.

Per. Your pardon, sir; for this
I'll blush you thanks.

Flo. My prettiest Perdita!
But O, the thorns we stand upon! Camillo,
Preserver of my father, now of me,
The medicine of our house, how shall we do?
We are not furnish'd like Bohemia's son,
Nor shall appear in Sicilia.

Cam. My lord,
Fear none of this: I think you know my fortunes
Do all lie there: it shall be so my care
To have you royally appointed as if
The scene you play were mine. For instance, sir,
That you may know you shall not want, one word.
[*They talk aside.*

Re-enter AUTOLYCUS.

Aut. Ha, ha! what a fool Honesty is! and Trust, his sworn brother, a very simple gentleman! I have sold all my trumpery: not a counterfeit stone, not a ribbon,

579. *She is*] *She 's* Ff. 580. *She is i' the rear o' her birth*] Rowe; *She is i' th' reare 'our birth*, Ff 1, 2, 3; *She is i' th' rear 'our birth* F 4. 588. *appear in Sicilia*] *appeare in Sicilia* F 1; *appeare in Sicily* F 2; *appear in Sicily* Ff 3, 4. 593. [*They talk aside*] Rowe.

574. *alters*] changes for the worse.

576. *take in*] conquer, overcome; compare *Coriolanus*, I. ii. 24: "*To take in* many towns."

580. *She is i' the rear o' her birth*] Rowe's emendation of the readings of the Folios is almost certainly correct.

586. *medicine*] Capell notes, "'*medecin*,' in the sense of physician, being unknown to those printers, they have spelt it *medicine*." The following passage from *Macbeth* (v. ii. 27) makes it fairly certain that *medicine* here means physician:—

"Meet we the *medicine* of the sickly weal,
And with *him* pour we, in our country's purge,
Each drop of us."

588. *appear*] appear as such.

592. *For instance*] as a proof.

glass, pomander, brooch, table-book, ballad, knife, tape, glove, shoe-tie, bracelet, horn-ring, to keep my pack from fasting: they throng who should buy first, as if my trinkets had been hallowed and brought a benediction to the buyer: by which means I saw whose purse was best in picture; and what I saw, to my good use I remembered. My clown, who wants but something to be a reasonable man, grew so in love with the wenches' song, that he would not stir his pettitoes till he had both tune and words; which so drew the rest of the herd to me, that all their other senses stuck in ears: you might have pinched a placket, it was senseless; 'twas nothing to geld a codpiece of a purse; I would have filed keys off that hung in chains: no hearing, no feeling, but my sir's song, and admiring the nothing of it. So that in this time of lethargy I picked and cut most of their festival purses; and had not the old man come in with a whoo-bub against his daughter and the king's son and scared my choughs from the chaff, I had not left a purse alive in the whole army.

[*Camillo, Florizel, and Perdita come forward.*

Cam. Nay, but my letters, by this means being there
So soon as you arrive, shall clear that doubt.

Flo. And those that you'll procure from King Leontes—

Cam. Shall satisfy your father.

597. *brooch*] Steevens; *browch* Ff. 599. *fasting*] F 1; *fastning* Ff 2, 3, 4. 602. *picture*] *pasture* Anon. apud Cam. 605. *wenches'*] Johnson; *wenches* Ff. 610. *filed keys off*] Ff 3, 4; *fill'd keyes of* Ff 1, 2. 620. *Leontes—*] Rowe; *Leontes?* Ff.

597. *pomander*] scent-ball worn about the neck.

597. *table-book*] memorandum-book; compare *Hamlet*, II. ii. 136: "If I had play'd the desk or *table-book*."

600. *hallowed*] "This alludes to beads often sold by the Romanists, as made particularly efficacious by the touch of some relic" (Johnson).

602. *best in picture*] best to look at, most portly.

605. *pettitoes*] Properly the feet of a pig, thence applied to those of a child. Compare Lyly's *Midas*, III. iii.: "And you, Caelia, that would fain trip on your *petitoes*."

607-8. *stuck in ears*] were fixed on to their ears; compare the phrase "I was all ears."

608. *pinched a placket*] stolen a petticoat: for *placket*, see note to IV. iv. 244; *pinched*, a slang word for stolen. Compare Head's *Canting Academy*, 191 (1673):—

"The fifth is a glasier, who when he creeps in
To pinch all the lurry, he thinks it no sin."

609. *geld . . . purse*] rob a purse from a trouser pocket.

611. *my sir's*] *i.e.* the clown's.

614. *whoo-bub*] the older form of "hubbub." Compare *Monsieur Thomas*, IV. ii.: "And all the chambermaids in such a *whobub*."

Per. Happy be you!
All that you speak shows fair.

Cam. Who have we here?
[*Seeing Autolycus.*
We'll make an instrument of this; omit
Nothing may give us aid.

Aut. If they have overheard me now, why, hanging.

Cam. How now, good fellow! why shakest thou so? Fear not, man; here's no harm intended to thee.

Aut. I am a poor fellow, sir.

Cam. Why, be so still; here's nobody will steal that from thee: yet for the outside of thy poverty we must make an exchange; therefore discase thee instantly,—thou must think there's a necessity in 't,—and change garments with this gentleman: though the pennyworth on his side be the worst, yet hold thee, there's some boot.

Aut. I am a poor fellow, sir. [*Aside*] I know ye well enough.

Cam. Nay, prithee, dispatch: the gentleman is half flayed already.

Aut. Are you in earnest, sir? [*Aside*] I smell the trick on 't.

Flo. Dispatch, I prithee.

Aut. Indeed, I have had earnest; but I cannot with conscience take it.

Cam. Unbuckle, unbuckle.
[*Florizel and Autolycus exchange garments.*
Fortunate mistress,—let my prophecy
Come home to ye!—you must retire yourself
Into some covert: take your sweetheart's hat
And pluck it o'er your brows, muffle your face,

622. *Who*] *Whom* Collier. [*Seeing Autolycus*] Theobald. 626-7. Printed as three lines of verse in Ff, ending *fellow . . . man . . . thee;* as prose first in Malone. 637. *flayed*] *fled* Ff; *flead* Rowe. 644. [*Florizel* . . .] Capell.

622. *Who*] whom; see Abbott, § 274.

623. *this*] this fellow.

631. *discase*] undress; compare *The Tempest*, v. i. 85: "I will *discase* me." The noun *case*, *cases*, meaning clothes, also occurs in Shakespeare, *e.g.* "Cases of buckram" (*1 Henry IV.* I. ii. 200).

635. *boot*] advantage, amends; compare "It is no *boot*" (*Taming of the Shrew*, v. ii. 177). Under the form *bōt*, the word was commonly used in Old English.

637. *flayed*] undressed.

642. *earnest*] a first instalment towards a purchase, earnest-money. The allusion is not quite clear: it may be that Florizel offers him money with the words, "Dispatch, I prithee," or it may be that he has already received something from Camillo.

645. *let my prophecy* . . .] "May the prophecy I have just uttered, *viz.* fortunate mistress, prove a true one" (Deighton).

Dismantle you, and, as you can, disliken
The truth of your own seeming; that you may—
For I do fear eyes—over to shipboard
Get undescried.

Per. I see the play so lies
That I must bear a part.

Cam. No remedy.
Have you done there?

Flo. Should I now meet my father
He would not call me son.

Cam. Nay, you shall have no hat.
[*Giving it to Perdita.*
Come, lady, come. Farewell, my friend.

Aut. Adieu, sir.

Flo. O Perdita, what have we twain forgot!
Pray you, a word.

Cam. [*Aside*] What I do next, shall be to tell the king
Of this escape and whither they are bound;
Wherein my hope is I shall so prevail
To force him after: in whose company
I shall review Sicilia, for whose sight
I have a woman's longing.

Flo. Fortune speed us!
Thus we set on, Camillo, to the sea-side.

Cam. The swifter speed the better.
[*Exeunt Florizel, Perdita, and Camillo.*

Aut. I understand the business, I hear it: to have an open ear, a quick eye, and a nimble hand, is necessary for a cut-purse; a good nose is requisite also, to smell out work for the other senses. I see this is the time that the unjust man doth thrive. What an exchange had this been without boot! What a boot

651. *over*] *over you* Rowe; *ever* Collier; *overt* Jervis conj. See below. 655. [*Giving* . . .] Capell. 659. [*Aside*] Rowe. 666. [*Exeunt Florizel* . . .] Capell; *Exit* Ff. 667. *hear*] *heard* Hanmer.

649. *disliken*] disguise.

650. *seeming*] outward appearance.

651. *For I . . . shipboard*] The reading of the Ff is "(For I doe feare eyes ouer) to Ship-boord," which presents great difficulties and has given rise to various emendations, as the textual notes indicate. I have followed the suggestion of Schmidt in his *Shakespearean Lexicon* and made the parenthesis end with the word *eyes*. This is a very slight change, but it disposes at once of all real difficulties. The interpretation of *eyes over* as "overseeing eyes," which is adopted by R. G. White, Singer and Hunter, is not supported by similar uses of the word *over* and seems highly fanciful.

657. *O Perdita . . . forgot*] "This is one of our author's dramatic expedients to introduce a conversation apart, account for a sudden exit, etc." (Steevens).

672. *boot*] advantage. See line 635.

is here with this exchange! Sure the gods do this year connive at us, and we may do any thing extempore. The prince himself is about a piece of iniquity, stealing away from his father with his clog at his heels: if I thought it were a piece of honesty to acquaint the king withal, I would not do 't: I hold it the more knavery to conceal it; and therein am I constant to my profession.

Re-enter Clown and Shepherd.

Aside, aside; here is more matter for a hot brain: every lane's end, every shop, church, session, hanging, yields a careful man work.

Clo. See, see; what a man you are now! There is no other way but to tell the king she 's a changeling and none of your flesh and blood.

Shep. Nay, but hear me.

Clo. Nay, but hear me.

Shep. Go to, then.

Clo. She being none of your flesh and blood, your flesh and blood has not offended the king; and so your flesh and blood is not to be punished by him. Show those things you found about her, those secret things, all but what she has with her: this being done, let the law go whistle: I warrant you.

Shep. I will tell the king all, every word, yea, and his son's pranks too; who, I may say, is no honest man, neither to his father nor to me, to go about to make me the king's brother-in-law.

Clo. Indeed, brother-in-law was the farthest off you could have been to him and then your blood had been the dearer by I know how much an ounce.

Aut. [*Aside*] Very wisely, puppies!

Shep. Well, let us to the king: there is that in this fardel will make him scratch his beard.

677-8. *thought it were . . . would not do 't*] *thought it were not . . . would do 't* Hanmer; *thought not it were . . . would do 't* Capell. 680. *Re-enter Clown . . .*] Dyce; *Enter Clown . . .* Ff. 681. *here is*] Ff 1, 2; *here 's* Ff 3, 4. 693. *those*] *these* Theobald. 702. *know*] *know not* Hanmer. 703. [*Aside*] Rowe. 704. *fardel*] Steevens; *Farthell*, Ff 1, 2, 3; *Farthel* F 4.

676. *his clog*] literally, his encumbrance. Compare *All 's Well that End's Well*, II. v. 58: "Here comes my *clog*"; and Bullinger's *Decades* (1592), p. 227: "A grievous *clog* to her husband."

685. *changeling*] Compare "This is some *changeling*" (III. iii. 112).

702. *know*] Hanmer's insertion of *not* after *know* is unnecessary.

704. *fardel*] bundle. The Ff spellings, *farthell*, *farthel*, are repeated in

Aut. [*Aside*] I know not what impediment this complaint may be to the flight of my master.

Clo. Pray heartily he be at 'palace.

Aut. [*Aside*] Though I am not naturally honest, I am so sometimes by chance: let me pocket up my pedlar's excrement. [*Takes off his false beard.*] How now, rustics! whither are you bound?

Shep. To the palace, an it like your worship.

Aut. Your affairs there, what, with whom, the condition of that fardel, the place of your dwelling, your names, your ages, of what having, breeding, and any thing that is fitting to be known, discover.

Clo. We are but plain fellows, sir.

Aut. A lie; you are rough and hairy. Let me have no lying: it becomes none but tradesmen, and they often give us soldiers the lie: but we pay them for it with stamped coin, not stabbing steel; therefore they do not give us the lie.

Clo. Your worship had like to have given us one, if you had not taken yourself with the manner.

Shep. Are you a courtier, an 't like you, sir?

Aut. Whether it like me or no, I am a courtier. Seest thou not the air of the court in these enfoldings? hath not my gait in it the measure of the court? receives not thy nose court-odour from me? reflect I

706, 709. [*Aside*] Capell. 708. *at 'palace*] *at 'Pallace* F 1; *at Palace* Ff 2, 3, 4; *at the palace* Rowe. 711. [*Takes off . . .*] Steevens. 713. *an*] Hanmer; *and* Ff. 716. *ages*] *age* Rowe. 717. *to be*] *for to be* Rowe. 722. *not stabbing*] *note-stabbing* Theobald. 723. *not give*] *give* Hanmer. 726. *an 't*] Hanmer; *and 't* Ff 1, 2, 3; *and'* F 4; *and* Rowe.

lines 752, 754; in *Hamlet* the form is *fardle* (III. i. 76), from O.F. *fardel*.

708. *at 'palace*] The apostrophe, reproduced from the first Folio, denotes the omission of the definite article. See note to II. i. 11.

711. *excrement*] The word means literally "outgrowth," and is used here of his pedlar's beard.

714. *condition*] quality.

716. *having*] estate, wealth. Compare *Merry Wives of Windsor*, III. ii. 76: "The gentleman is of no *having*."

721. *but we pay . . .*] "The meaning is, they are *paid* for lying, therefore they do not *give* us the lie, they *sell* it to us" (Johnson).

724-5. *if you had not . . . manner*] The meaning of this phrase is obscure; Rushton offers the following explanation: "'Manner' is mainour, Old French *manoevre*, *meinor*, Latin *a manu*, from the hand, or, in the work. The old law phrase, *to be taken as a thief with the mainour*, signifies to be taken in the very act of killing venison, or stealing wood, or preparing to do so; or it denotes the being taken with the thing stolen in his hands or possession" (*Shakespeare A Lawyer*, p. 39). It is doubtful, however, whether this explanation brings us to a clear understanding of the Clown's word. C. T. Onions explains the phrase as "kept what you were going to give us," but it is not easy to see how he gets this idea out of the words.

not on thy baseness court-contempt? Thinkest thou, for that I insinuate, or toaze from thee thy business, I am therefore no courtier? I am courtier cap-a-pe; and one that will either push on or pluck back thy business there: whereupon I command thee to open thy affair.

Shep. My business, sir, is to the king.

Aut. What advocate hast thou to him?

Shep. I know not, an 't like you.

Clo. Advocate's the court-word for a present: say you have none.

Shep. None, sir; I have no pheasant, cock nor hen.

Aut. How blessed are we that are not simple men! Yet nature might have made me as these are. Therefore I will not disdain.

Clo. This cannot be but a great courtier.

Shep. His garments are rich, but he wears them not handsomely.

Clo. He seems to be the more noble in being fantastical: a great man, I 'll warrant; I know by the picking on 's teeth.

Aut. The fardel there? what 's i' the fardel? Wherefore that box?

Shep. Sir, there lies such secrets in this fardel and box, which none must know but the king; and which he shall know within this hour, if I may come to the speech of him.

732. *or*] Ff 2, 3, 4; *at* F 1; *to* Capell; *and* Malone. 734. *pluck*] *push* Rowe. 739. *an 't*] Hanmer; *and 't*, Ff. 740. *present*] Kenrick; *Pheazant*, Ff. 742. *pheasant, cock*] Capell; *Pheazant Cock*, Ff. 746. *be but*] *but be* Hanmer. 751. *on 's*] *of 's*, Capell. 752. *fardel*] Steevens; *Farthell* Ff 1, 2; *Farthel*, Ff 3, 4.

732. *toaze*] tear; probably a variant of *touse*, which is used in *Measure for Measure*, v. i. 309: "*touse* you joint from joint." Compare Gower's *Confessio Amantis*, i. 17:—

"And what sheep that is full of wulle,
Upon his backe they *toose* and pulle."

The reading of F 1 is *at toaze*, which conveys no meaning.

740. *present*] I adopt Kenrick's emendation of *present* for the *Pheazant* of Ff. It seems to me that the force of the words of Autolycus in line 743—"How blessed are we that are not simple men"—is a direct allusion to the Shepherd's simple-minded confusion of the words "present" and "pheasant."

747. *His garments are rich*] It has been pointed out that Florizel's clothes, which Autolycus has on, are not those of a courtier, but "a swain's wearing."

750-1. *picking on 's teeth*] Compare *King John*, I. i. 190:—

"Now your traveller,
He and his toothpick at my worship's mess,
And when my knightly stomach is sufficed,
Why then I suck my teeth," etc.

Aut. Age, thou hast lost thy labour.

Shep. Why, sir?

Aut. The king is not at the palace; he is gone aboard a new ship to purge melancholy and air himself: for, if thou beest capable of things serious, thou must know the king is full of grief.

Shep. So 'tis said, sir; about his son, that should have married a shepherd's daughter.

Aut. If that shepherd be not in hand-fast, let him fly: the curses he shall have, the tortures he shall feel, will break the back of man, the heart of monster.

Clo. Think you so, sir?

Aut. Not he alone shall suffer what wit can make heavy and vengeance bitter; but those that are germane to him, though removed fifty times, shall all come under the hangman: which though it be great pity, yet it is necessary. An old sheep-whistling rogue, a ram-tender, to offer to have his daughter come into grace! Some say he shall be stoned; but that death is too soft for him, say I: draw our throne into a sheep-cote! all deaths are too few, the sharpest too easy.

Clo. Has the old man e'er a son, sir, do you hear, an 't like you, sir?

Aut. He has a son who shall be flayed alive; then 'nointed over with honey, set on the head of a wasp's nest; then stand till he be three quarters and a dram dead; then recovered again with aqua-vitæ or some other hot infusion; then, raw as he is, and in the hottest day prognostication proclaims, shall he be set against a brick-wall, the sun looking with a southward eye upon him, where he is to behold him with flies blown to death. But what talk we of these traitorly ras-

766. *hand-fast*] *band, fast*, Grant White. 771. *germane*] *Iermaine*, Ff 1, 2; *Jermain*, Ff 3, 4. 783. *then*] *there* Capell.

766. *in hand-fast*] at large only on security. The word is a translation of the French *mainprise* and had a technical legal significance.

777. *draw our throne* . . .] Autolycus pretends to be quoting the very words of the king.

781 f. *He has a son* . . .] "This description is a somewhat heightened version of the death inflicted on Ambrogiuolo, the Iachimo of the immediate source of *Cymbeline*, *Boccaccio's Decameron*, ii. 9" (Herford).

786. *prognostication*] the forecast for the year published in almanac form. "Almanacs were published in Shakespeare's time under this title: 'An Almanack and Prognostication made for the year of our Lord, 1595'" (Malone).

cals, whose miseries are to be smiled at, their offences being so capital? Tell me, for you seem to be honest plain men, what you have to the king: being something gently considered, I 'll bring you where he is aboard, tender your persons to his presence, whisper him in your behalfs: and if it be in man, besides the king, to effect your suits, here is man shall do it.

Clo. He seems to be of great authority: close with him, give him gold; and though authority be a stubborn bear, yet he is oft led by the nose with gold: show the inside of your purse to the outside of his hand, and no more ado. Remember "stoned," and "flayed alive."

Shep. An 't please you, sir, to undertake the business for us, here is that gold I have: I 'll make it as much more and leave this young man in pawn till I bring it you.

Aut. After I have done what I promised?

Shep. Ay, sir.

Aut. Well, give me the moiety. Are you a party in this business?

Clo. In some sort, sir: but though my case be a pitiful one, I hope I shall not be flayed out of it.

Aut. O, that 's the case of the shepherd's son: hang him, he 'll be made an example.

Clo. Comfort, good comfort! We must to the king and show our strange sights: he must know 'tis none of your daughter nor my sister; we are gone else. Sir, I will give you as much as this old man does when the business is performed, and remain, as he says, your pawn till it be brought you.

Aut. I will trust you. Walk before toward the sea-side;

795. *behalfs*] *behalf* F 4. 796. *man*] Ff 1, 2; *a man* Ff 3, 4; *the man* Long MS.

792-3. *being something . . . considered*] if I am handsomely remunerated or bribed; compare the colloquial phrase—"He will do it for a consideration"; and compare *Three Ladies of London* (ed. Hazlitt, Dodsley, p. 279): "What, consider me? does thou think that I am a bribe-taker?"

796. *besides the king*] The commas within which these words are placed in the Ff are usually removed by modern editors. I have restored them and interpret *besides the king* as "to say nothing of the fact that it is the king."

810. *moiety*] This word is often used loosely by Shakespeare with the meaning "a portion." Here it is used in its literal sense of "a half."

812. *case*] The word is used punningly in its double meaning of (i) condition, circumstances, (ii) skin.

go on the right hand: I will but look upon the hedge and follow you.

Clo. We are blest in this man, as I may say, even blest.

Shep. Let 's before as he bids us: he was provided to do us good. [*Exeunt Shepherd and Clown.*

Aut. If I had a mind to be honest, I see fortune would not suffer me: she drops booties in my mouth. I am courted now with a double occasion, gold and a means to do the prince my master good; which who knows how that may turn back to my advancement? I will bring these two moles, these blind ones, aboard him: if he think it fit to shore them again and that the complaint they have to the king concerns him nothing, let him call me rogue for being so far officious; for I am proof against that title and what shame else belongs to 't. To him will I present them: there may be matter in it. [*Exit.*

827. [*Exeunt Shepherd . . .*] Rowe; *Exeunt* Ff 2, 3, 4; om. F 1. 832. *back*] *luck* Collier. 839. [*Exit*] Rowe; *Exeunt* Ff, Capell.

830. *occasion*] The meaning of this word here is almost equivalent to "motive," which is one of the meanings of the Latin *occasio*.

832. *turn back*] Collier, following the lead of the marginal notes in his Folio copy, would have us read *luck* for *back*. There seems, however, no need to make any change; *turn back* is used, as Furness points out, in the sense of "recoil."

ACT V

SCENE I.—*A room in Leontes' Palace.*

Enter LEONTES, CLEOMENES, DION, PAULINA, *and Servants.*

Cleo. Sir, you have done enough, and have perform'd
A saint-like sorrow: no fault could you make,
Which you have not redeem'd; indeed, paid down
More penitence than done trespass: at the last,
Do as the heavens have done, forget your evil;
With them forgive yourself.
Leon. Whilst I remember
Her and her virtues, I cannot forget
My blemishes in them, and so still think of
The wrong I did myself: which was so much,
That heirless it hath made my kingdom; and
Destroy'd the sweet'st companion that e'er man
Bred his hopes out of.
Paul. True, too true, my lord:
If, one by one, you wedded all the world,
Or from the all that are took something good,
To make a perfect woman, she you kill'd
Would be unparallel'd.
Leon. I think so. Kill'd!
She I kill'd! I did so: but thou strikest me
Sorely, to say I did; it is as bitter
Upon thy tongue as in my thought: now, good now,

ACT V. SCENE I.

A room . . .] Capell. 12. *out of.* Paul. *True, too true*] Theobald; *out of, true.* Paul. *Too true* Ff. 17. *She I kill'd*] *Kill'd! she I killed* Theobald, Warburton, Johns, Walker, Dyce.

ACT V. SCENE I.

12. *True, too true*] Theobald's emendation of the Ff, which make the first "true" the concluding word of Leontes' speech, seems an improvement and has met with general acceptance. Collier, however, was against the change, and argued that "the word *true*, printed as it is without a capital in F 1, could hardly have found its way into the preceding line by a mere error of the press."

19. *now, good now*] In favour of the punctuation "now, good, now" which

Say so but seldom.
Cleo. Not at all, good lady:
You might have spoken a thousand things that would
Have done the time more benefit and graced
Your kindness better.
Paul. You are one of those
Would have him wed again.
Dion. If you would not so,
You pity not the state, nor the remembrance
Of his most sovereign name; consider little
What dangers, by his highness' fail of issue,
May drop upon his kingdom and devour
Incertain lookers on. What were more holy
Than to rejoice the former queen is well?
What holier than, for royalty's repair,
For present comfort and for future good,
To bless the bed of majesty again
With a sweet fellow to 't?
Paul. There is none worthy,
Respecting her that 's gone. Besides, the gods
Will have fulfill'd their secret purposes;
For has not the divine Apollo said,
Is 't not the tenor of his oracle,
That King Leontes shall not have an heir
Till his lost child be found? which, that it shall,
Is all as monstrous to our human reason
As my Antigonus to break his grave
And come again to me; who, on my life,
Did perish with the infant. 'Tis your counsel
My lord should to the heavens be contrary,

24. *so*] om. Hanmer. 30. *queen is well?*] *queen? This will* Hanmer. 36. *fulfill'd*] *fulfill'n* F 2. 37. *said,*] F 4; *said?* Ff 1, 2, 3. 42. *Antigonus*] *Antigomus* F 2. 45. *contrary*] *contray* F 2.

would make "good" equivalent to "good friend," compare "Nay, good, be patient" (*Romeo and Juliet*, I. v. 8). On the other hand, the use of the phrase "good now" as an exclamation denoting expostulation or entreaty is common in Shakespeare; compare *Hamlet* (I. i. 70): "*Good now*, sit down, and tell me, he that knows." According to the *New Eng. Dict.* the phrase survives in the south-western dialect to this day.

27. *fail*] See note to II. iii. 169.

29. *Incertain*] "not knowing what to think or do" (Schmidt).

30. *queen is well*] Malone adduces the following passage from *Antony and Cleopatra*, II. v. 33: "We use to say the dead are well."

35. *Respecting*] in comparison with.

40. *which, that it shall*] I restore the comma after *which*; it appears in the Ff, but has dropped out of most modern editions. The words *that it shall* stand as a parenthesis.

Oppose against their wills. [*To Leontes*] Care not for issue;
The crown will find an heir: great Alexander
Left his to the worthiest; so his successor
Was like to be the best.

Leon. Good Paulina,
Who hast the memory of Hermione,
I know, in honour, O, that ever I
Had squared me to thy counsel!—then, even now,
I might have look'd upon my queen's full eyes;
Have taken treasure from her lips,—

Paul. And left them
More rich for what they yielded.

Leon. Thou speak'st truth.
No more such wives; therefore, no wife: one worse,
And better used, would make her sainted spirit
Again possess her corpse, and on this stage,
Where we offenders move, appear soul-vex'd,
And begin, "Why to me?"

Paul. Had she such power,
She had just cause.

Leon. She had; and would incense me
To murder her I married.

Paul. I should so.
Were I the ghost that walk'd, I 'ld bid you mark
Her eye, and tell me for what dull part in 't
You chose her; then I 'ld shriek, that even your ears
Should rift to hear me; and the words that follow'd
Should be "Remember mine."

Leon. Stars, stars,

49. *Good*] *Ah! good* Hanmer; *Thou good* Capell; *My good* Keightley. 54. *lips,—*] Capell; *lippes.* Ff; *lips!* Pope. 58-59. *stage . . . appear*] Delius; *stage* (*Where we offendors now appeare*) Ff; *stage* (*Where we offend her now*) *appear* Theobald, Warburton, Johnson, Dyce; *stage,* (*Where we offenders now,*) *appear* Knight, White, Camb. Edd., etc. 60. *And begin,* "*Why to me?*"] *And begin, why to me?* F 1; *And begin, why to me;* Ff 2, 3; *And begin, why to me.* F 4. 61. *cause*] Ff 3, 4; *such cause* Ff 1, 2. 67. *Stars, stars*] *Stars, very stars* Hanmer.

52. *squared*] adjusted.

59. *Where we offenders . . . soul-vex'd*] The textual notes give the reading of the Ff and the emendations of editors. I have adopted the suggestion of Delius and substituted *move* for *now*. The two words could easily be mistaken in the MS., and the change seems to make better sense than Theobald's "(Where we offend her now) appear," which found favour with Warburton, Johnson and others, or the "(Where we offenders now,) appear" of Knight and the Cambridge editors.

60. "*Why to me?*"] *sc.* this humiliation.

66. *rift*] split.

And all eyes else dead coals! Fear thou no wife;
I 'll have no wife, Paulina.

Paul. Will you swear
Never to marry but by my free leave?

Leon. Never, Paulina; so be blest my spirit!

Paul. Then, good my lords, bear witness to his oath.

Cleo. You tempt him over-much.

Paul. Unless another,
As like Hermione as is her picture,
Affront his eye.

Cleo. Good madam,—

Paul. I have done.
Yet, if my lord will marry,—if you will, sir,
No remedy, but you will,—give me the office
To choose you a queen: she shall not be so young
As was your former; but she shall be such
As, walk'd your first queen's ghost, it should take joy
To see her in your arms.

Leon. My true Paulina,
We shall not marry till thou bid'st us.

Paul. That
Shall be when your first queen 's again in breath;
Never till then.

Enter a Gentleman.

Gent. One that gives out himself Prince Florizel,
Son of Polixenes, with his princess, she
The fairest I have yet beheld, desires access
To your high presence.

Leon. What with him? he comes not
Like to his father's greatness: his approach,
So out of circumstance and sudden, tells us
'Tis not a visitation framed, but forced

75. Cleo. *Good madam,*— Paul. *I have done*] Capell; Cleo. *Good madam, I have done* Ff; Cleo. *Good madam, pray have done* Rowe. 84. *Enter a Gentleman*] Theobald; *Enter a Servant* Ff. 85. *Gent.*] *Ser.* Ff (and throughout the scene).

75. *Affront*] confront; compare *Hamlet*, III. i. 31: "That he . . . may here *affront* Ophelia."

75. *Good madam . . . I have done*] The emendation of Capell, which makes Paulina, and not Cleomenes, utter the words "I have done" is a distinct improvement on the reading of the Ff. Rowe's emendation is far less satisfactory, and most modern editors follow the reading of Capell.

84. *Enter a Gentleman*] Theobald's substitution of "gentleman" for "servant" is a distinct improvement, when regard is paid to what follows. In the Collier MS. occurs the curious phrase, "Enter a Servant-poet."

90. *out of circumstance*] without formalities, unceremoniously.

By need and accident. What train?
Gent. But few,
And those but mean.
Leon. His princess, say you, with him?
Gent. Ay, the most peerless piece of earth, I think,
That e'er the sun shone bright on.
Paul. Oh Hermione,
As every present time doth boast itself
Above a better gone, so must thy grave
Give way to what's seen now! Sir, you yourself
Have said and writ so, but your writing now
Is colder than that theme, "She had not been,
Nor was not to be equall'd;"—thus your verse
Flow'd with her beauty once: 'tis shrewdly ebb'd,
To say you have seen a better.
Gent. Pardon, madam:
The one I have almost forgot,—your pardon,—
The other, when she has obtain'd your eye,
Will have your tongue too. This is a creature,
Would she begin a sect, might quench the zeal
Of all professors else; make proselytes
Of who she but bid follow.
Paul. How! not women?
Gent. Women will love her, that she is a woman
More worth than any man; men, that she is
The rarest of all women.
Leon. Go, Cleomenes;
Yourself, assisted with your honour'd friends,
Bring them to our embracement.
[*Exeunt Cleomenes and others.*
Still, 'tis strange
He thus should steal upon us.
Paul. Had our prince,
Jewel of children, seen this hour, he had pair'd
Well with this lord: there was not full a month
Between their births.
Leon. Prithee, no more; cease; thou know'st

94. *Ay*] *I:* Ff; *Yes;* Rowe. 97. *grave*] *grace* Collier (Egerton MS.). 109. *who*] *whom* Hanmer. 109. *bid*] *did* Collier (ed. 1). 114. [*Exeunt Cleomenes . . .*] *Exit* Ff. 117. *full a*] Ff 1, 2; *a full* Ff 3, 4. 119. *cease*] om. Hanmer.

100. *She had not . . .*] It was Hanmer who first pointed out that these words should be placed within quotation marks.

109. *who*] those whom.

113. *assisted with*] accompanied by.

He dies to me again when talk'd of: sure,
When I shall see this gentleman, thy speeches
Will bring me to consider that which may
Unfurnish me of reason. They are come.

Re-enter CLEOMENES *and others, with* FLORIZEL *and* PERDITA.

Your mother was most true to wedlock, prince;
For she did print your royal father off,
Conceiving you: were I but twenty-one,
Your father's image is so hit in you,
His very air, that I should call you brother,
As I did him, and speak of something wildly
By us perform'd before. Most dearly welcome!
And your fair princess,—goddess!—O, alas!
I lost a couple, that 'twixt heaven and earth
Might thus have stood begetting wonder, as
You, gracious couple, do: and then I lost—
All mine own folly—the society,
Amity too, of your brave father, whom,
Though bearing misery, I desire my life
Once more to look on him.

Flo. By his command
Have I here touch'd Sicilia, and from him
Give you all greetings, that a king, at friend,
Can send his brother: and, but infirmity,
Which waits upon worn times, hath something seized
His wish'd ability, he had himself
The lands and waters 'twixt your throne and his
Measured to look upon you; whom he loves,
He bade me say so, more than all the sceptres
And those that bear them living.

Leon. O my brother,

123. *Re-enter Cleomenes . . .*] Capell; *Enter Florizell, Perdita, Cleomines and others* Ff. 131. *princess,—goddess*] *princesse* (*goddese*) Ff 1, 2; *princess* (*goddess*) Ff 3, 4; *princess-goddess* Walker. 140. *at friend*] F 1; *as friend* Ff 2, 3, 4; *at friends* Seymour.

127. *is so hit in you*] is so exactly reproduced in you.

131. *princess,—goddess!*] Note the reading of the Folios. Furness rightly dissents from Walker's compound word, *princess-goddess*, and bids us look upon *goddess* as a climax to what precedes.

137. *my life*] an adverbial phrase—while I live, before I die.

140. *at friend*] The reading of F 1 is to be preferred to the *as friend* of the later Ff. Compare "The wind at help" (*Hamlet*, IV. iii. 46), and see Abbott, § 143.

141-2. *but infirmity . . . times*] but that infirmity, which attends old age.

Good gentleman! the wrongs I have done thee stir
Afresh within me; and these thy offices,
So rarely kind, are as interpreters
Of my behind-hand slackness! Welcome hither,
As is the spring to the earth. And hath he too
Exposed this paragon to the fearful usage,
At least ungentle, of the dreadful Neptune,
To greet a man not worth her pains, much less
The adventure of her person?

Flo. Good my lord,
She came from Libya.

Leon. Where the warlike Smalus,
That noble honour'd lord, is fear'd and loved?

Flo. Most royal sir, from thence; from him, whose daughter
His tears proclaim'd his, parting with her: thence,
A prosperous south-wind friendly, we have cross'd,
To execute the charge my father gave me,
For visiting your highness: my best train
I have from your Sicilian shores dismiss'd;
Who for Bohemia bend, to signify
Not only my success in Libya, sir,
But my arrival, and my wife's, in safety
Here, where we are.

Leon. The blessed gods
Purge all infection from our air whilst you
Do climate here! You have a holy father,
A graceful gentleman; against whose person,
So sacred as it is, I have done sin:
For which the heavens, taking angry note,
Have left me issueless; and your father's blest,
As he from heaven merits it, with you,

159. *Most royal . . . daughter*] Hanmer; as two lines in Ff ending *Sir . . . daughter.* 160. *his, parting*] Hanmer; *his parting* Ff; *at parting* Heath. 168. *we are*] *we happily are* Hanmer. 168. *The blessed*] *And may the blessed* Mitford. 174. *blest*] *bless'd* Ff.

149. *offices*] words of good-will.

156. *adventure*] the hazard, the risking.

160. *proclaim'd his, parting*] Hanmer's addition of a comma after *his* makes the meaning quite clear. Johnson, following the reading of the Folios as to punctuation, proposed to substitute *her* for *his.*

161. *A prosperous . . . friendly*] A bold use of an adjective for a participle; see Abbott, § 380.

168. *Here, where we are*] Hanmer, thinking the verse metrically defective, proposed to insert *happily* between *we* and *are.*

170. *climate*] A good example of Shakespeare's high-handed use of words. Compare "the close earth wombs" (IV. iv. 489), and see Abbott, § 290, for other instances of the use of nouns as verbs.

171. *graceful*] full of grace, gracious.

Worthy his goodness. What might I have been,
Might I a son and daughter now have look'd on,
Such goodly things as you!

Enter a Lord.

Lord. Most noble sir,
That which I shall report will bear no credit,
Were not the proof so nigh. Please you, great sir,
Bohemia greets you from himself by me;
Desires you to attach his son, who has—
His dignity and duty both cast off—
Fled from his father, from his hopes, and with
A shepherd's daughter.

Leon. Where 's Bohemia? speak.

Lord. Here in your city; I now came from him:
I speak amazedly; and it becomes
My marvel and my message. To your court
Whiles he was hastening, in the chase, it seems,
Of this fair couple, meets he on the way
The father of this seeming lady and
Her brother, having both their country quitted
With this young prince.

Flo. Camillo has betray'd me;
Whose honour and whose honesty till now
Endured all weathers.

Lord. Lay 't so to his charge:
He 's with the king your father.

Leon. Who? Camillo?

Lord. Camillo, sir; I spake with him; who now
Has these poor men in question. Never saw I
Wretches so quake: they kneel, they kiss the earth;
Forswear themselves as often as they speak:
Bohemia stops his ears, and threatens them
With divers deaths in death.

Per. O my poor father!
The heaven sets spies upon us, will not have
Our contract celebrated.

Leon. You are married?

Flo. We are not, sir, nor are we like to be;

203. *sets spies upon*] *which sets spies on* Hanmer.

182. *attach*] arrest.

187. *amazedly*] confusedly.

187. *it*] my excited manner of speaking.

188. *marvel*] sense of wonder.

202. *deaths in death*] tortures, each one of which is able to cause death.

The stars, I see, will kiss the valleys first:
The odds for high and low 's alike.
Leon. My lord,
Is this the daughter of a king?
Flo. She is,
When once she is my wife.
Leon. That "once," I see by your good father's speed,
Will come on very slowly. I am sorry,
Most sorry, you have broken from his liking,
Where you were tied in duty; and as sorry
Your choice is not so rich in worth as beauty,
That you might well enjoy her.
Flo. Dear, look up:
Though Fortune, visible an enemy,
Should chase us with my father, power no jot
Hath she to change our loves. Beseech you, sir,
Remember since you owed no more to time
Than I do now: with thought of such affections,
Step forth mine advocate; at your request
My father will grant precious things as trifles.
Leon. Would he do so, I 'ld beg your precious mistress,
Which he counts but a trifle.
Paul. Sir, my liege,
Your eye hath too much youth in 't; not a month
'Fore your queen died, she was more worth such gazes
Than what you look on now.
Leon. I thought of her,
Even in these looks I made. [*To Florizel*] But your petition
Is yet unanswer'd. I will to your father:
Your honour not o'erthrown by your desires,
I am friend to them and you: upon which errand
I now go toward him; therefore follow me
And mark what way I make: come, good my lord.
[*Exeunt.*

214. *worth*] *birth* Warburton, Hanmer. 216. *Fortune, visible*] *Fortune visible*, Hanmer. 228. [*To Florizel*] Theobald.

207. *The odds . . . alike*] The probable meaning of the line is, Fortune's chances are the same for the high-born as the low-born—Fortune will not show special favour to princes.

214. *worth*] Warburton's substitution of *birth* for *worth* is quite needless; as Johnson says, "'Worth' signifies any kind of worthiness, and among others that of high descent."

219. *since*] when.

230. *Your honour . . .*] The clause is hypothetical—"If your honour be not overthrown by your desires."

SCENE II.—*Before Leontes' Palace.*

Enter Autolycus and a Gentleman.

Aut. Beseech you, sir, were you present at this relation?

First Gent. I was by at the opening of the fardel, heard the old shepherd deliver the manner how he found it: whereupon, after a little amazedness, we were all commanded out of the chamber; only this methought I heard the shepherd say, he found the child.

Aut. I would most gladly know the issue of it.

First Gent. I make a broken delivery of the business; but the changes I perceived in the king and Camillo were very notes of admiration: they seemed almost, with staring on one another, to tear the cases of their eyes; there was speech in their dumbness, language in their very gesture; they looked as they had heard of a world ransomed, or one destroyed: a notable passion of wonder appeared in them; but the wisest beholder, that knew no more but seeing, could not say if the importance were joy or sorrow; but in the extremity of the one, it must needs be.

Scene II.

2. *First Gent.*] *Gent* 1, Ff.

Scene II.

1. *this relation*] Shakespeare saw fit to inform his readers of the discovery of Perdita's true rank and of her restoration to her father by means of a simple narrative between Autolycus and certain "gentlemen," instead of by the direct method of dramatic representation. Various explanations of this method of procedure have been given. Thus, Johnson is of the opinion that it was to save time and spare labour, while Furness asks the question, "Is it not allowable to suppose that Shakespeare was afraid of his actors? He knew, none so well, how easily deep and tragic emotion may be converted by a single false expression into not merely comedy, but even farce." Harness seems to get nearer to the true motive when he says, "Probably this scene is given in narrative that the paramount interest of the play may rest, as it ought to do, with the restoration of Hermione." One has, indeed, the feeling that, if the scene of the daughter's restoration to her father had been represented directly, the later restoration of the wife would have been somewhat of the nature of an anticlimax. Shakespeare decided, therefore, to pass lightly over the former scene, in order that the full force of the latter might be felt, and in order that the dramatic tension might culminate in the final scene of the play.

4. *after a little amazedness*] when the King and Camillo had recovered from their first shock of amazement.

11. *notes of admiration*] exclamations of wonder; literally, notes of exclamation (!).

12-3. *cases of their eyes*] eyelids; compare *Pericles*, III. ii. 99:—

"Behold
Her eyelids, *cases* to those heavenly jewels."

17. *but seeing*] than what he could see.

18. *importance*] import, meaning.

Enter another Gentleman.

Here comes a gentleman that haply knows more. The news, Rogero?

Sec. Gent. Nothing but bonfires: the oracle is fulfilled; the king's daughter is found: such a deal of wonder is broken out within this hour, that ballad-makers cannot be able to express it.

Enter a third Gentleman.

Here comes the Lady Paulina's steward: he can deliver you more. How goes it now, sir? this news which is called true is so like an old tale, that the verity of it is in strong suspicion: has the king found his heir?

Third Gent. Most true, if ever truth were pregnant by circumstance: that which you hear you 'll swear you see, there is such unity in the proofs. The mantle of Queen Hermione's, her jewel about the neck of it, the letters of Antigonus found with it, which they know to be his character, the majesty of the creature in resemblance of the mother, the affection of nobleness which nature shows above her breeding, and many other evidences proclaim her with all certainty to be the king's daughter. Did you see the meeting of the two kings?

Sec. Gent. No.

Third Gent. Then have you lost a sight, which was to be seen, cannot be spoken of. There might you have beheld one joy crown another, so and in such manner, that it seemed sorrow wept to take leave of them, for their joy waded in tears. There was casting up of eyes, holding up of hands, with countenance of

20. *haply*] Collier; *happily*, Ff. 22. *Sec. Gent.*] *Gent* 2, Ff (and throughout). 31. *Third Gent.*] *Gent* 3, Ff (and throughout). 34. *Hermione's*] Capell; *Hermiones* Ff; *Hermione* Rowe.

24. *ballad-makers*] Notable events, at a time when newspapers did not exist, were frequently related in ballad form, and carried through the country by ballad-mongers; compare *2 Henry IV.* IV. iii. 46: "I beseech your grace, let it be booked with the rest of this day's deeds; or, by the Lord, I will have it in a particular ballad else, with mine own picture on the top on 't, Colevile kissing my foot."

31. *pregnant by circumstance*] made cogent by circumstantial evidence; compare the use of the adverb *pregnantly* in *Timon*, I. i. 93:—

"A thousand moral paintings I can show,
That shall demonstrate these quick blows of Fortune's
More pregnantly than words."

36. *character*] handwriting.

37. *affection*] quality, natural disposition.

48. *countenance*] As frequently in

such distraction, that they were to be known by garment, not by favour. Our king, being ready to leap out of himself for joy of his found daughter, as if that joy were now become a loss, cries "O, thy mother, thy mother!" then asks Bohemia forgiveness; then embraces his son-in-law; then again worries he his daughter with clipping her; now he thanks the old shepherd, which stands by like a weather-bitten conduit of many kings' reigns. I never heard of such another encounter, which lames report to follow it, and undoes description to do it.

Sec. Gent. What, pray you, became of Antigonus, that carried hence the child?

Third Gent. Like an old tale still, which will have matter to rehearse, though credit be asleep and not an ear open. He was torn to pieces with a bear: this avouches the shepherd's son; who has not only his innocence, which seems much, to justify him, but a handkerchief and rings of his that Paulina knows.

First Gent. What became of his bark and his followers?

Third Gent. Wrecked the same instant of their master's death and in the view of the shepherd: so that all the instruments which aided to expose the child were even then lost when it was found. But O, the noble combat that 'twixt joy and sorrow was fought in Paulina! She had one eye declined for the loss of her husband, another elevated that the oracle was fulfilled: she lifted the princess from the earth, and so locks her in embracing, as if she would pin her to her heart that she might no more be in danger of losing.

First Gent. The dignity of this act was worth the audience of kings and princes; for by such was it acted.

56. *weather-bitten*] Ff 1, 2; *weather-beaten* Ff 3, 4. 59. *do*] *draw* Hanmer; *show* Collier MS. 62. *matter*] *matters* F 4. 69. *Wrecked*] *Wrackt* Ff. 77. *locks*] *lock'd* Hanmer. 79. *losing*] *losing her* Collier MS.

Shakespeare, this word has not the concrete meaning, "face," but the original abstract meaning, "demeanour"; compare *As You Like It*, II. vii. 108: "the *countenance* of stern commandment."

50. *favour*] features.

55. *clipping*] embracing; compare *King John*, V. ii. 34: "Neptune's arms, who clippeth thee about."

56. *weather-bitten*] corroded by the weather. The reading of the first two Folios is preferable to the *weather-beaten* of F 3 and F 4. Ritson points out that the phrase "*winter-bitten* epitaph" occurs in the Preface to *Gerileon of England*, Part ii. (1592).

59. *do*] There is no need to substitute either *draw* or *show* for *do*; *do* is here used in the sense of "express."

Third Gent. One of the prettiest touches of all, and that which angled for mine eyes, caught the water though not the fish, was when, at the relation of the queen's death, with the manner how she came to 't bravely confessed and lamented by the king, how attentiveness wounded his daughter; till, from one sign of dolour to another, she did, with an "Alas," I would fain say, bleed tears, for I am sure my heart wept blood. Who was most marble there changed colour; some swooned, all sorrowed: if all the world could have seen 't, the woe had been universal.

First Gent. Are they returned to the court?

Third Gent. No: the princess hearing of her mother's statue, which is in the keeping of Paulina,—a piece many years in doing and now newly performed by that rare Italian master, Julio Romano, who, had

83-4. *caught . . . fish*] om. by Warburton and Hanmer. 90. *marble there*] F 3; *marble, there* Ff 1, 2; *marble there,* F 4. 91. *swooned*] Pope *swownded* Ff 1, 2; *swounded* Ff 3, 4.

83-4. *caught the water though not the fish*] Warburton regarded these words as "a most stupid interpolation of some player that angled for a witticism." But Warburton forgot that Shakespeare liked nothing better than to make gentlemen of the court indulge in affected, euphuistic language. He discards the stilted utterance of Greene's *Pandosto* except where, as in this scene, the speakers are courtiers.

90. *most marble*] Compare *Antony and Cleopatra*, V. ii. 240: "Now from head to foot I am *marble* constant."

96. *performed*] completed; compare Caxton, *Mirror of the World*, I. xx: "The sonne hath *perfourmed* his cours round aboute tharthe."

97. *Julio Romano*] This reference to the Italian painter of the sixteenth century, who was the disciple of Raphael and died in 1546, has been subjected to much criticism and some censure. It may at once be confessed that Shakespeare was guilty of a daring anachronism, but that was a matter which concerned him very little. Warburton's charge that he represents Julio Romano as a sculptor, instead of a painter, seems however to fall to the ground: for Elze in his *Essays on Shakespeare* (trans. Dora Schmitz, p. 284) aptly quotes from Vasari's life of Julio Romano two Latin epitaphs in which Romano is represented as a master in the three arts of painting, sculpture and architecture; in the second of these we read: "Videbat Jupiter corpora *sculpta* pictaque spirare, aedes mortalium aequarier cœlo Julii virtute Romani." It is not easy to determine exactly how Shakespeare gained his knowledge of the Italian artist. Elze, who is of the opinion that Shakespeare had travelled in Italy, compares the phrase *videbat Jupiter corpora sculpta . . . spirare* with the words "and could put breath into his work" in lines 98-9, and thinks that Shakespeare had either read Vasari's work—which was not translated into English until 1850—or, more probably, had read the inscription at Mantua in which the above words appear. H. Green (*Shakespeare and the Emblem Writers*, p. 111), on the other hand, is of the opinion that he may have seen something of Julio Romano's works in London: "Whether any of Julio Romano's works were in England during the reign of Elizabeth we cannot affirm positively; but as there were 'sixteen by Julio Romano' in the fine collection at Whitehall, made or rather increased by Charles I., of which Henry VIII. had formed the nucleus, it is very probable there were in England some by that master as early as the writing of the *Winter's Tale*, or even before."

he himself eternity and could put breath into his work, would beguile Nature of her custom, so perfectly he is her ape: he so near to Hermione hath done Hermione, that they say one would speak to her and stand in hope of answer:—thither with all greediness of affection are they gone, and there they intend to sup.

Sec. Gent. I thought she had some great matter there in hand; for she hath privately twice or thrice a day, ever since the death of Hermione, visited that removed house. Shall we thither and with our company piece the rejoicing?

First Gent. Who would be thence that has the benefit of access? Every wink of an eye, some new grace will be born: our absence makes us unthrifty to our knowledge. Let 's along. [*Exeunt Gentlemen.*

Aut. Now, had I not the dash of my former life in me, would preferment drop on my head. I brought the old man and his son aboard the prince; told him I heard them talk of a fardel and I know not what: but he at that time overfond of the shepherd's daughter, so he then took her to be, who began to be much sea-sick, and himself little better, extremity of weather continuing, this mystery remained undiscovered. But 'tis all one to me; for had I been the finder out of this secret, it would not have relished among my other discredits.

Enter Shepherd and Clown.

Here come those I have done good to against my will, and already appearing in the blossoms of their fortune.

Shep. Come, boy; I am past moe children, but thy sons and daughters will be all gentlemen born.

Clo. You are well met, sir. You denied to fight with me this other day, because I was no gentleman born.

113. [*Exeunt Gentlemen*] Capell; *Exit* Ff; *Exeunt* Rowe. 128. *moe*] F 1; *more* Ff 2, 3, 4. 131. *this other*] *the other* Hanmer.

99. *custom*] trade.

102-3. *greediness of affection*] eager desire.

109. *piece*] piece out, augment; compare the use of the form *piece up* in v. iii. 56.

112. *unthrifty to our knowledge*] not eager to increase our knowledge.

119. *so*] as.

123. *relished*] found acceptance.

130. *denied*] refused.

131. *gentleman born*] Douce quotes the following passage from *The Booke*

See you these clothes? say you see them not and think me still no gentleman born: you were best say these robes are not gentleman born: give me the lie, do, and try whether I am not now a gentleman born.

Aut. I know you are now, sir, a gentleman born.

Clo. Ay, and have been so any time these four hours.

Shep. And so have I, boy.

Clo. So you have: but I was a gentleman born before my father; for the king's son took me by the hand, and called me brother; and then the two kings called my father brother; and then the prince my brother and the princess my sister called my father father; and so we wept, and there was the first gentleman-like tears that ever we shed.

Shep. We may live, son, to shed many more.

Clo. Ay; or else 'twere hard luck, being in so preposterous estate as we are.

Aut. I humbly beseech you, sir, to pardon me all the faults I have committed to your worship, and to give me your good report tc the prince my master.

Shep. Prithee, son, do; for we must be gentle, now we are gentlemen.

Clo. Thou wilt amend thy life?

Aut. Ay, an it like your good worship.

Clo. Give me thy hand: I will swear to the prince thou art as honest a true fellow as any is in Bohemia.

Shep. You may say it, but not swear it.

Clo. Not swear it, now I am a gentleman? Let boors and franklins say it, I 'll swear it.

Shep. How if it be false, son?

Clo. If it be ne'er so false, a true gentleman may swear it in the behalf of his friend: and I 'll swear to the prince thou art a tall fellow of thy hands and that thou wilt not be drunk; but I know thou art no tall fellow of thy hands and that thou wilt be drunk: but

155. *an*] Hanmer; *and* Ff.

of Honor and Armes (1590): "In saying a gentleman borne, we meane he must be descended from three degrees of gentry, both on the mother's and father's side."

147. *preposterous*] He probably means "prosperous."

160. *franklins*] yeomen-farmers, as in Chaucer's portrait of the Franklin in the *Prologue to the Canterbury Tales* and Overbury's character-sketch, "A Franklin," in his *Characters* (1614).

164. *tall*] doughty, valiant; compare *Richard III.* (I. iv. 157): "Spoke like a *tall* fellow." With the phrase, "fellow of thy hands," compare Cotgrave: "*Homme à la main*, a man of execution, or valour; a man of his hands."

I'll swear it, and I would thou wouldst be a tall fellow of thy hands.

Aut. I will prove so, sir, to my power.

Clo. Ay, by any means prove a tall fellow: if I do not wonder how thou darest venture to be drunk, not being a tall fellow, trust me not. Hark! the kings and the princes, our kindred, are going to see the queen's picture. Come, follow us: we'll be thy good masters. [*Exeunt.*

SCENE III.—*A chapel in Paulina's house.*

Enter LEONTES, POLIXENES, FLORIZEL, PERDITA, CAMILLO, PAULINA, *Lords, and Attendants.*

Leon. O grave and good Paulina, the great comfort
That I have had of thee!

Paul. What, sovereign sir,
I did not well, I meant well. All my services
You have paid home: but that you have vouchsafed,
With your crown'd brother and these your contracted
Heirs of your kingdoms, my poor house to visit,
It is a surplus of your grace, which never
My life may last to answer.

Leon. O Paulina,
We honour you with trouble: but we came
To see the statue of our queen: your gallery
Have we pass'd through, not without much content
In many singularities; but we saw not
That which my daughter came to look upon,
The statue of her mother.

Paul. As she lived peerless,
So her dead likeness, I do well believe,
Excels whatever yet you look'd upon,

175. *masters*] F 1; *master* Ff 2, 3, 4.

SCENE III.

Enter Leontes . . . Attendants] Rowe; *Enter Leontes . . . Paulina: Hermione (like a Statue): Lords, etc.* Ff.

SCENE III.

5. *With your . . . contracted*] Staunton, regarding the line as over-weighted, would delete the second "your."

7. *surplus*] overplus.

9. *We honour you with trouble*] Furness adduces the following passage from *Macbeth* to illustrate the use of the word "trouble":—

"Herein I teach you
How you shall bid God 'ild you for your pains,
And thank us for your *trouble*"

(I. vi. 12-14).

12. *singularities*] rarities, rare works of art.

Or hand of man hath done; therefore I keep it
Lonely, apart. But here it is: prepare
To see the life as lively mock'd as ever
Still sleep mock'd death: behold, and say 'tis well.
[*Paulina draws a curtain, and discovers Hermione standing like a statue.*
I like your silence, it the more shows off
Your wonder: but yet speak; first, you, my liege.
Comes it not something near?

Leon. Her natural posture!
Chide me, dear stone, that I may say indeed
Thou art Hermione; or rather, thou art she
In thy not chiding, for she was as tender
As infancy and grace. But yet, Paulina,
Hermione was not so much wrinkled, nothing
So aged as this seems.

Pol. O, not by much.

Paul. So much the more our carver's excellence;
Which lets go by some sixteen years and makes her
As she lived now.

Leon. As now she might have done,
So much to my good comfort, as it is
Now piercing to my soul. O, thus she stood,
Even with such life of majesty, warm life,
As now it coldly stands, when first I woo'd her!
I am ashamed: does not the stone rebuke me
For being more stone than it? O royal piece,
There's magic in thy majesty, which has
My evils conjured to remembrance, and
From thy admiring daughter took the spirits,
Standing like stone with thee.

Per. And give me leave,
And do not say 'tis superstition, that
I kneel and then implore her blessing. Lady,
Dear queen, that ended when I but began,

18. *Lonely*] Hanmer; *Louely* F 1; *Lovely* Ff 2, 3, 4. 20. [*Paulina . . .*] Rowe. 41. *thy*] *my* Theobald. 44. *then*] *thus* Collier.

18. *Lonely*] This is Hanmer's emendation for the *Lovely* of the Ff.

28-9. *nothing So aged*] with this adverbial use of "nothing," compare the use of "something" for "somewhat," as in "I prattle something too wildly" (*The Tempest*, III. i. 58).

32. *As*] as if.

41. *admiring*] wondering, rapt with amazement.

44. *then*] Collier's substitution of *thus* for *then* is absolutely unwarranted.

Give me that hand of yours to kiss.
Paul. O, patience!
The statue is but newly fix'd, the colour 's
Not dry.
Cam. My lord, your sorrow was too sore laid on,
Which sixteen winters cannot blow away,
So many summers dry: scarce any joy
Did ever so long live; no sorrow
But kill'd itself much sooner.
Pol. Dear my brother,
Let him that was the cause of this have power
To take off so much grief from you as he
Will piece up in himself.
Paul. Indeed, my lord,
If I had thought the sight of my poor image
Would thus have wrought you—for the stone is mine—
I 'ld not have show'd it.
Leon. Do not draw the curtain.
Paul. No longer shall you gaze on 't, lest your fancy
May think anon it moves.
Leon. Let be, let be.
Would I were dead, but that, methinks, already—
What was he that did make it?—See, my lord,
Would you not deem it breathed? and that those veins
Did verily bear blood?
Pol. Masterly done:
The very life seems warm upon her lip.

47. *colour 's*] *colours* Walker. 52. *sorrow*] *sorrow, sir*, Capell; *sorrow ever* Keightley. 58. *is mine*] *i' th' mine* Tyrwhitt. 62. *already—*] Rowe; *alreadie*. F 1; *already*. Ff 2, 3, 4; *already I am but dead, stone looking upon stone* Collier MS.; *already I'm in heaven, and looking on an angel* Anon. apud Singer.

52. The line is metrically imperfect; hence Capell's proposal to add the word *sir* after *sorrow*, and that of Keightley to add *ever*. An anonymous conjecture, recorded in the Cambridge Ed., runs "nor ever sorrow."

56. *piece up*] augment; compare the use of the verb *piece*—without the "up"—in v. ii. 109. The meaning of the whole phrase "will piece up in himself" is therefore "will add to his own burden of sorrow."

62. *Would I were . . .*] In the Ff there is a full-stop at the end of this line, for which Rowe substituted a dash in order to imply that Leontes deliberately leaves the thought that he is recording uncompleted, and then turns his mind to something else. Various attempts have been made to complete the sentence, and in the Collier MS. we find the following:—

"Would that I were dead, but that, methinks, already
I am but dead, stone looking upon stone."

To this Staunton objected that the words "Would I were dead" are an imprecation, and equivalent to "Would I may die"; his view was that the thought which Leontes wished to convey was, "May I die, if I do not think it moves already."

Leon. The fixure of her eye has motion in 't,
As we are mock'd with art.
Paul. I 'll draw the curtain:
My lord 's almost so far transported that
He 'll think anon it lives.
Leon. O sweet Paulina,
Make me to think so twenty years together!
No settled senses of the world can match
The pleasure of that madness. Let 't alone.
Paul. I am sorry, sir, I have thus far stirr'd you: but
I could afflict you farther.
Leon. Do, Paulina;
For this affliction has a taste as sweet
As any cordial comfort. Still, methinks,
There is an air comes from her. What fine chisel
Could ever yet cut breath? Let no man mock me,
For I will kiss her.
Paul. Good my lord, forbear:
The ruddiness upon her lip is wet;
You 'll mar it if you kiss it, stain your own
With oily painting. Shall I draw the curtain?
Leon. No, not these twenty years.
Per. So long could I
Stand by, a looker on.
Paul. Either forbear,
Quit presently the chapel, or resolve you
For more amazement. If you can behold it,
I 'll make the statue move indeed, descend
And take you by the hand: but then you 'll think,
Which I protest against, I am assisted
By wicked powers.
Leon. What you can make her do,
I am content to look on: what to speak,
I am content to hear; for 'tis as easy
To make her speak as move.
Paul. It is required

67. *fixure*] *fixture* F 4. 68. *As*] *And* Capell; *So* Mason. 68. *are*] *were* Rowe. 73. *Let 't*] Ff. 1, 2; *Let's* Ff 3, 4. 75. *farther*] Ff 1, 2; *further* Ff 3, 4. 80. *my*] *me* F 2.

67. *The fixure . . . motion in 't*] Deighton paraphrases: "Though the eye, as the eye of a statue, is necessarily fixed, yet it seems to have motion." The earliest recorded use of the word *fixure*—an earlier form of *fixture*—is in Drayton's *Barons Wars*, i. 33:—

"This dreadful Commet . . .
Whose glorious *fixure* in so faire a sky." . . .

68. *As we are mock'd*] for so we are mocked.

86. *presently*] immediately.

You do awake your faith. Then all stand still;
On: those that think it is unlawful business
I am about, let them depart.

Leon. Proceed:
No foot shall stir.

Paul. Music, awake her; strike! [*Music.*
'Tis time; descend; be stone no more; approach;
Strike all that look upon with marvel. Come,
I 'll fill your grave up: stir, nay, come away,
Bequeath to death your numbness, for from him
Dear life redeems you. You perceive she stirs:
[*Hermione comes down.*
Start not; her actions shall be holy as
You hear my spell is lawful: do not shun her
Until you see her die again; for then
You kill her double. Nay, present your hand:
When she was young you woo'd her; now in age
Is she become the suitor?

Leon. O, she 's warm!
If this be magic, let it be an art
Lawful as eating.

Pol. She embraces him.

Cam. She hangs about his neck:
If she pertain to life let her speak too.

Pol. Ay, and make 't manifest where she has lived,
Or how stolen from the dead.

Paul. That she is living,
Were it but told you, should be hooted at
Like an old tale: but it appears she lives,
Though yet she speak not. Mark a little while.
Please you to interpose, fair madam: kneel
And pray your mother's blessing. Turn, good lady;
Our Perdita is found.

Her. You gods, look down,
And from your sacred vials pour your graces

96. *On: those*] Ff; *And those*, Pope; *Or those*, Hanmer. 98. [*Music*] Rowe. 100. *upon*] *on you* Hanmer. 103. [*Hermione . . .*] Rowe. 109. *suitor?*] Ff; *suitor.* Rowe. 114. *make 't*] Capell; *make it* Ff. 122. *vials*] Pope; *viols* Ff.

96. *On: those*] The fact that in the Ff *on* is followed by a colon makes it impossible to agree with Hanmer that it is a misprint for *Or*. Various other emendations have been suggested, but it seems quite natural to interpret the word *On* as "Forward." "Let us go forward with our work."

100. *look upon*] look on. For this adverbial use of *upon*, see Abbott, § 192.

107. *double*] twice over.

Upon my daughter's head! Tell me, mine own,
Where hast thou been preserved? where lived? how found
Thy father's court? for thou shalt hear that I,
Knowing by Paulina that the oracle
Gave hope thou wast in being, have preserved
Myself to see the issue.

Paul. There 's time enough for that;
Lest they desire upon this push to trouble
Your joys with like relation. Go together,
You precious winners all; your exultation
Partake to every one. I, an old turtle,
Will wing me to some wither'd bough, and there
My mate, that 's never to be found again,
Lament till I am lost.

Leon. O, peace, Paulina!
Thou shouldst a husband take by my consent,
As I by thine a wife: this is a match,
And made between 's by vows. Thou hast found mine;
But how, is to be question'd; for I saw her,
As I thought, dead; and have in vain said many
A prayer upon her grave. I 'll not seek far,—
For him, I partly know his mind,—to find thee
An honourable husband. Come, Camillo,
And take her by the hand, whose worth and honesty
Is richly noted and here justified

129. *Lest*] Ff 3, 4; *Least* Ff 1, 2.

144. *by the*] omit Collier MS.

129. *upon this push*] at this emergency; compare *Macbeth*, v. iii. 20: "This *push* will cheer me ever, or disseat me now;" also Foxe's *Acts and Monuments*, 729: "He closely kept himselfe between bothe, till the *pushe* came, that his helpe might serve at a pinch."

130. *with like relation*] with a similar narrative.

132. *Partake to*] share with; compare *Pericles*, I. i. 153: "Our mind *partakes* her private actions to your secrecy."

132. *I, an old turtle*] In writing these lines Shakespeare may have had in mind the following passage from Lodge's *Rosalynde*, the work upon which he had based his *As You Like It*:—

"A turtle sate upon a leaveless tree,
Mourning her absent pheare,
With sad and sorrie cheare . . ."

135. *lost*] Furness is of the opinion that the word *lost* "albeit used in a different sense, was probably suggested by the fate of Antigonus referred to in the preceding line."

144. *take her by the hand*] Collier, agreeing with the marginal emendations in his copy of the second Folio, would omit the words *by the*, and adds that "we may be confident that they had been foisted into the text." Those who are acquainted with the way in which unemphatic words are slurred over in Shakespearean blank verse will be content to let them stand.

144. *whose worth . . .*] M. Mason suggests that these words refer, not to Paulina, but to Camillo.

145. *richly noted*] in high reputation.

By us, a pair of kings. Let 's from this place.
What! look upon my brother: both your pardons,
That e'er I put between your holy looks
My ill suspicion. This your son-in-law,
And son unto the king, whom heavens directing,
Is troth-plight to your daughter. Good Paulina,
Lead us from hence, where we may leisurely
Each one demand, and answer to his part
Perform'd in this wide gap of time, since first
We were dissever'd: hastily lead away.
[*Exeunt.*

149. *This*] *This is* Keightley, Hudson, etc.; *This'* Walker. 150. *whom heavens directing,*] *from heav'n's directing*, Hanmer; *who, heavens directing,* Capell; (*whom heavens directing,*) Malone. 155. *We were* Ff 1, 2; *Were* Ff 3, 4.

147. *look upon my brother*] These words are, of course, addressed to Hermione.

149-51. *This your . . . daughter*] The construction is involved, but the meaning is fairly clear: this is your son-in-law and the son of Polixenes; under the guidance of heaven he is pledged to marry your daughter. With the irregular construction, "whom heavens directing, Is troth-plight . . ." cf. *Tempest*, III. iii. 92—"Young Ferdinand whom they suppose is drowned"; and see Abbott, § 410.

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